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AMERICAN
MUSIC
TEACHER



PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION



DO YOU BREAK THE COPYRIGHT LAW?

AT a recent convention, (not MTNA), one of the teachers was heard to complain: "I like a song book, but I get so tired of dittoing out copies of the songs for my class and my chorus!"

This lady would never dream of stealing anyone's property. Yet, here she was, actually doing just that, and what was more, complaining because it made her tired! She would have had even more to ponder upon were the publisher to haul her into court and make her pay up to \$250 for each song she had illegally copied. For the publisher, under the law, is entitled to do exactly that in order to protect his property and the rights of the people who create it.

Many choral directors and teachers constantly break the law. They are under the impression that as long as they do not sell the copies, they are within their rights. This is not true. The law is: "Copying or printing copyrighted work is infringement although there be no sale or profits made from sale of copies."

Please think what such an infringement means to others. You are actually taking something which you should rightly be paying for, and in so doing, you are: 1) depriving the person, who created the work, of his rightful royalties; 2) depriving the publisher of returns from something in which he has invested his money, and which he owns; 3) depriving a dealer of sales.

Publishers sincerely believe that most people do not intend to break the law, and that they, furthermore, do not realize the far-reaching consequences of their actions. These are the main reasons why publishers rarely prosecute educators or church directors. But they do ask for cooperation and understanding. They ask that you cease to violate the Copyright Law, and that you realize the following:

You can NOT, without the permission of the copyright owner, by

(Continued on page 25)

AMERICAN MUSIC



TEACHER

VOL. 10, NO. 6

JULY-AUGUST, 1961

IN THIS ISSUE

EDITORIAL

DO YOU BREAK THE COPYRIGHT LAW?Second Cover

ARTICLES

URTEXT EDITIONS

by Fritz Oberdoerffer 2

HORIZONS UNLIMITED!

by Willis Ducrest 4

FRONTIERS IN MUSIC TODAY

by H. Wiley Hitchcock 6

PUBLISHED PIANO SONATAS AND SONATINAS BY AMERICAN BORN COMPOSERS 1900-1960

by G. Maurice Hinson 10

MOTIVATING PIANO STUDY

by Gordon B. Terwilliger 26

AUDITIONS FOR THE SINGER

by Merle Sargent 28

A FOOL-PROOF PROCESS FOR PERFECT PRACTICE

by Merle Sargent 34

REPORTS

THE BUSY BURSAR

by Frank S. Stillings 8

ARKANSAS MTA OBJECTIVES OUTLINED

by James T. Luck 24

NORTH CAROLINA MTA CONVENTION

by Wolfgang Fetsch 25

MEMO TO MEMBERS OF MTNA PIANO SECTION

from Polly Gibbs 26

MTNA EASTERN DIVISION: OFFICERS AND PLANS

..... 37

DEPARTMENTS

ADVERTISERS' INDEX 39

CONVENTION CALENDAR 24

DIRECTORY OF MTNA OFFICERSFourth Cover

HAVE YOU HEARD ABOUT 38

KNOW YOUR CHAIRMEN 13

MTNA CODE OF ETHICSThird Cover

PLEASE SEND ME 38

RECENT RELEASES 31

cover design by Peter Geist

THE MUSIC TEACHERS NATIONAL ASSOCIATION, INC., is a nonprofit organization, representing music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education. Membership is open to all music teachers and to individuals, organizations, and business firms interested in music teaching. Headquarters: 775 Brooklyn Avenue, Baldwin, New York. Phone: Baldwin 3-2256.

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Publications Research Committee: Leigh Gerdine, Chairman.

PIANO BY BALDWIN

at the request of Leonard Bernstein



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URTEXT EDITIONS

FOR a few decades now a growing tendency has developed to dismiss the older editions which had been used for a long time in the instruction of instrumental playing and which had been carefully prepared for this purpose by well-known virtuosos or pedagogues, and to turn to so-called *Urtext* editions. The tendency underlying this development is clear. The greater part of the practical editions of well-known artists still comes from the 19th century, or at least follows the principles of editorial technique then in use. The purpose of this technique was twofold: in the first place, to make the compositions technically more accessible to the average player by fingering them, or in the case of string instruments, adding the bowing as well; secondly, and now we come to the crux of the matter, to "explain" them to the player. These "explanations" comprise everything from enriching the text with detailed marks for articulation, phrasing, and dynamics, to changing notes which obviously did not make sense and were considered mistakes either by the composer, the copyist, or by the printer. All this without indicating any difference in print between the original marks and the ones added by the editor. This occurred not only in practical editions but even in the text of the complete editions which started being published in the 19th century, as a glance at Mozart's keyboard works in the complete edition clearly shows.

There is, of course, no sense in throwing stones at the older editors. They tried to solve the problems they faced in the best possible way. All the practical editions were destined for wide-spread public consumption. They had to be useful for quite unexperienced players, too, who in case of problems of any kind did not have the background to make reasonable decisions. So the editor made these decisions for them.

The editions had to be inexpensive, too. That means the publishers could not spend too much money for their preparation. For that reason the scrutinizing of sources and their evaluation was out of the question for most of them. Moreover, as to the acquaintance with the sources, we are today in a vastly superior situation than editors were eighty to one hundred years ago, although even our knowledge is far from being ideal, and all present-day editors of 18th or early 19th century music are forced to compromise on many questions and to do some guesswork more often than not.

To all this has to be added one important point: each period has its own basic approach to music and looks at the music of other periods through tinged glasses. That means that a great many of the widely used editions are imbued with the spirit of 19th century music, since

(Continued on page 15)

BY FRITZ OBERDOERFFER

DR. FRITZ OBERDOERFFER is guest professor in the Department of Music, The University of Texas, Austin, Texas.

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Michael Haydn, brother of Josef Haydn, lived and worked in Salzburg, Austria. One of his forgotten compositions is the present *Concerto in D Major*, composed in Salzburg in 1766. This edition of the *Concerto* has a piano accompaniment which is a faithful reduction of the original orchestra score. Embellishments appear in modern notation. Piano reduction and cadenzas by Laszlo Boehm. (Lib. 1801) ..1.50

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For Piano. The celebrated collection, containing "To a Wild Rose," in a beautiful, newly-engraved edition. (Lib. 1805)1.00

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HORIZONS UNLIMITED!

WHAT THE FUTURE HOLDS FOR MTNA

BY WILLIS DUCREST

WILLIS DUCREST, MTNA Vice President in charge of States and Divisions, is Director of the Department of Music of the University of Southwestern Louisiana, Lafayette, Louisiana

THE rapid growth of MTNA during the past decade and the constant and ever-increasing demand for services in the National Office are the two primary and general reasons for the overwhelming approval given the increase in national dues at the 1961 Philadelphia Convention.

The membership, in General Session at the Convention, realizing the present status of MTNA at the "threshold of greatness" and sensing the urgent need for this additional financial support, ratified the \$3.00 increase in dues by a ratio of more than 8 to 1.

This unquestioned and magnificent expression of confidence in the Association by a group of representative members from all of the affiliated State Associations points to one thing—HORIZONS ARE UNLIMITED IN WHAT THE FUTURE HOLDS FOR MTNA.

I will list some of the most important reasons which justify this increase in national dues. I have no doubt that you too can suggest many more and will do so in selling the increase to your colleagues.

1. Previously, MTNA dues have been raised but once in 87 years, an increase of \$1.00 having been put into effect at Chicago in 1957. No other Association in the world can boast of having done so much for its members on a per capita dues of \$2.00 or \$3.00 per year. Think, comparatively, of what the American Bar Association, the American Medical Associa-

tion and the National Education Association assess their members.

2. The Philadelphia Convention of 1961 was the first united effort on the part of MTNA members to provide their Association with sufficient monetary support, the impetus necessary for the expansion and increased efficiency of services so vital to its continued growth and, of utmost importance, the opportunity to dignify itself and move into a position of equal recognition with other professional Associations.
3. To enable MTNA to better discharge its responsibility to the music teaching profession in all efforts directed towards better teaching, the raising of standards, better working conditions, etc. Only by continuous support at all levels, can our Association gain the power and prestige to protect and promote our profession and further the best interest of all members.
4. To make possible increased assistance to the affiliated state associations in the form of publications to be sent to officers, visitations by national officers to state conventions and to assist the states in the solving of the many urgent problems with which they are confronted.
5. More effective public relations through the media of radio, television, newspapers, magazines and visiting speakers, all planned to be of direct benefit to individual members as well as to any Association as a whole.
6. Continued and expanded assistance from our Laws and Legislation Committee—thus far, the one effective means of protection for music teachers from adverse or discriminatory laws, legislation, taxes, licensing and zoning regulations.
7. To enable the Committee on Certification to publish all information on teacher certification as it becomes available and to distribute it to all interested persons and Associations. Many State Associations are engaged in the development of various plans for certification and are in need of both information and guidance.
8. To furnish the impetus for a stepped-up program of Association expansion to include assistance to the State Associations now in existence and the

(Continued on page 12)

the New MUSICAL COURIER

Exploring the musician-image

**AN EDITORIAL FROM THE "FIRST
ISSUE" OF THE NEW MUSICAL
COURIER:**

There are more people.

There is more leisure time for more people.
There are more world problems which tempt
more people to search for diversion, even escape.

There is more education which leads more
people to look for beauty in countless different
forms.

It is a time for music.

Music is reaching more people, a greater per-
centage of people than ever before. More and
better instruments are to be found. More and
better musicians are developing to give more
and better performances.

It is a time for music.

Musical Courier expects in the years ahead to
reflect the time for music. We will strive to give
musicians and those interested in musicians
their own brand of news. We will attempt to
give information, encourage thought, perhaps
provoke controversy.

There will be musical battles to wage, and
we will not duck the responsibility of taking
stands.

We take on this task — we take on this mag-
azine at a time when George Balanchine is a
first guest at the White House; when a Presi-
dent puts his news secretary in charge of plans
for an American music and art prize; when
legislation is introduced to involve the govern-
ment in artistic matters at least on an advisory
basis, when more parties in and out of govern-
ment are debating the merits and problems of
subsidization.

We take over during a period of musical
boom. Opera companies and symphony orches-
tras are blooming, or at least budding, every-
where. Foundations are opening pocketbooks to
support composers struggling to be heard.

It is a time for music.

It is a time for a revitalized *Musical Courier*.

We plan changes and expansions in coverage.
... Others will follow. But we will not promise
and pronounce. We will produce and prove. A
magazine is not made of pledges. It is print.
It is something to be read.

We hope you'll want to read it.

—THE EDITORS

There seemed to be little doubt
that it was Fritz Reiner who had
shaped the Chicago Symphony
into an outstanding world en-
semble. To be sure, the return
of Reiner, after an absence on
nearly a year, was cheered by
music lovers everywhere. A
photo-story of this exciting
event was a feature covered by
the staff of the New MUSICAL
COURIER.



Personal reminiscences of
Robert Dumm and his associa-
tions with Wallingford Riegger,
who passed away April 2, formed
the basis for a penetrating pro-
file about this "Dean of Ameri-
can Composers."



"He looked upon music making as an aristo-
cratic lark — a gay occasion for conductor, or-
chestra and audience alike." So wrote New
MUSICAL COURIER correspondent Philip Hart
in his exciting account of Sir Thomas Beecham
in "The BEECHAM LEGACY".



"When I hear a piece of music for the first time, I
cry. I must be gripped or else I leave it alone." Elisabeth
Schwarzkopf told this — and more — to New MUSICAL
COURIER editor Peter Jacobi. This revealing interview-
depth was the subject for his recent article, "I MUST SING
FOR MYSELF."



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FRONTIERS IN MUSIC TODAY

WHAT was intended merely as a faintly picturesque title, one that would suggest an emphasis on the new in music, has turned into a convenient and, I hope, meaningful metaphor.

"Frontier" has at least two common meanings: it can mean a border between two countries, or a region beyond which lies uncharted, unsettled territory, an area on the edge of the unknown.

I want to talk about new developments in music in terms of these two kinds of frontiers.

Let me begin with the notion of frontier as boundary between two nations. Some of the important developments in new music can be understood as the *crossing* of this kind of frontier.

The most important frontier-crossing has taken place between the two musical regions we can call The Land of 12-Tone Composition and The Country of Tonality.

Here I am afraid I must insert a few parenthetical comments regarding 12-tone composition and tonality. They are parenthetical because both terms, and the approaches to music they imply, should be familiar; but they aren't. 12-tone composition originated more than 30 years ago; but 12-tone music is still very seldom heard in our concert halls. Many people would say that the invention of the 12-tone technique of musical organization is "the greatest single event in the music of the first half of our century"; but infinitely more people are not even aware of its existence. Since many of my later remarks will relate to 12-tone technique—and especially to newer developments leading out of it—I am afraid I must at the outset comment on the technique.

For several hundred years before the 1920's, virtually all music was tonal music; its main source of organization was tonality. Tonality we can define as "keyishness," as the sense of key. Tonal music, then, is music which is based on key; we speak of Mozart's Symphony in C, and we mean a symphony in which the key of C is predominant. Key in music implies a single tone as center, with all other tones related to it. These relationships are perhaps the most important source of coherence in tonal music. They help us make sense out of the music, make us feel where we are, where we have been, and where we are going in the musical form.

BY H. WILEY HITCHCOCK

H. Wiley Hitchcock is Associate Professor of Music Literature and Musicology at the University of Michigan, Ann Arbor.

This article is a lecture given by Dr. Hitchcock at the University of Michigan, July 28, 1959, in connection with the summer session series "Modern Man Looks Ahead."

THE BUSY BUSY BUSY BUSY BUSY BURSAR

A Report Of The Treasurers' Workshop At The 1961 National Convention

BY FRANK S. STILLINGS

DR. FRANK S. STILLINGS, *Treasurer of the Michigan Music Teachers Association, is Chairman of the Committee of State Treasurers which includes Mrs. Charlotte B. Ellis, Pennsylvania; Mrs. Thelma Stokes Heaton, Financial Secretary, Illinois; Miss Mildred Klein, Texas; Dr. J. Clark Rhodes, Tennessee; and Dr. Marvin Thostenson, Iowa.*

THE very important work of the Committee of State Treasurers is reflected in the following report. It behooves every officer of every Association to read this report carefully for it contains much information which can be beneficial to officers in the work of their Association.

Our administrative responsibilities and procedures can never be too clearly outlined. Here is material which can be used by everyone.

OBTAINING NEW MEMBERS

ORGANIZATION

The table of organization of most states includes at least a membership chairman. In many, the membership chairman heads a membership committee at the state level. Many states are now developing a pattern which goes much deeper. That state is divided into districts and each district has its own membership committee with its chairman. The latter, of course, is the most successful simply from the standpoint of the number of people involved.

OBTAINING PROSPECTS

A "prospect form" returned to members with their membership card requesting the member to send names and addresses of prospects to the membership chairman has become a part of the normal procedure in many states. The form should request names and addresses of musicians in the area. The prospect form

should devote one portion to names and addresses of music stores of the area. Faculty lists from college music teachers should be obtained. The names of members of professional and civic music groups should be checked. Not only should the music stores and the teaching personnel of these stores be members of the state organizations, but an exchange of membership lists between the state organization and the music store can be profitable to both parties.

CREATE DESIRE

A voluntary prospect is more likely to become a member of the organization than one approached by the organization. Voluntary prospects are usually obtained through a desire created by some organizational function. Publicity brings voluntary requests for information about the organization, and brings voluntary applications. Publicity comes in many forms. One state organization publicized itself by a professionally designed poster containing pictures of organization activities. The posters are displayed at any appropriate place. Publicity may be in the form of a published membership list in the convention program or in the state MTA journal. Any publicity for existing members creates a desire in the non-member to belong. Names of members can be put before the public by direct advertising, for example, an advertisement in the State Music Education Journal or in the State Education Journal, or in local newspapers. Members' names in each locale may be placed in the hands of the Welcome Wagon service, Chambers of Commerce, libraries, principals and school superintendents, and churches. Publicity of certification programs and the publication of certified teachers' names and addresses, publicity of Auditions or contests all create a desire to join.

FOLLOW-UP

Names and addresses of prospects should be kept up to date as much as possible. At regular intervals, carefully prepared letters should be sent informing the prospects of the outstanding forthcoming events of the organization, the services offered by the organization, and the advantages of being a member. Included with the letter should be one of the MTNA brochures entitled "What Is the MTNA Doing for Me?". Supplies of this brochure are made available through the national office upon request. The request should be made well in advance of the time needed. To obtain the brochures, correspond with Dr. S. Turner Jones, Executive Secretary, 775 Brooklyn Avenue, Baldwin, New York.

Personal contacts and telephone contacts with prospects are more successful than direct mail. At least one state organization has an individual who visits the music teachers in towns in many parts of the state. All prospects referred to the Organization should have an immediate follow-up before the name is put into the prospect file to be called upon in one form or another at regular intervals.

No state organization reported a financial loss on any direct mailings, regardless of size, to the prospect list.

Professional fund raising and advertising companies have an adage known to all state treasurers—nothing is

as successful as *good old WORD-OF-MOUTH enthusiasm* of the present members.

ACQUISITION OF DUES

Collections of dues seem to have only two variants. In those states which are divided into districts, dues are normally collected by the district treasurer and forwarded to the State Treasurer. In those states not divided into districts, dues are collected by the state treasurer, or by the state treasurer in conjunction with the financial secretary.

Invoices should be the only material—exclusive of a postage-paid envelope—in the envelope when they are sent.

In some states, four invoices are sent. Each mailing is planned so that the invoice arrives at the first of the month: September 1, October 1, November 1, and December 1. In addition, in January, the national office sends a dues notice to those still delinquent.

Some states have a fine of \$1.00 for paying dues late, and some states include a handwritten personal message on the invoice.

The State Journal should carry a notice stating that dues are payable, giving the amount and the address of the Treasurer.

Regularity of collection times is important—keep the invoice and the procedure as simple as possible.

In return for dues, the membership is entitled to know where the money goes. The State Journal should include this information, in general terms, at the appropriate times. The report to the membership should always point toward the significant services paid for by the dues.

GENERAL BOOKKEEPING PROCEDURES

"Not all State Treasurers have professional training in bookkeeping; therefore, each has his own way which in all probability works for him. Simplicity is the key I use." So says one State Treasurer, and all appear to use the key word "simplicity." However, simplicity seems to vary from state to state. In the Treasurer's Workshop at the National Convention, the greatest divergence in the points discussed came under the present heading.

Although a basic core of bookkeeping is common to all, there were as many ways of handling this work as there were people present.

The greater part of the constructive suggestions followed these lines:

- 1) Establish a definite procedure.
- 2) Simply designed—but clear—and detailed ledger sheets.
- 3) Use of numerous "form sheets" to cover individual or multiple details, e.g. a "payment of bills" form.
- 4) Avoid ledgers and/or cards that require recording an item twice.
- 5) Accuracy—in recording, in avoiding payments twice for one item, receipt of payment twice, etc.

SOURCES OF INCOME OTHER THAN DUES

- 1) Selling the mailing list. (Write Turner Jones for information on how to handle this and the going rate).

(Continued on page 35)

PUBLISHED PIANO SONATAS AND SONATINAS BY

This list is not intended to be complete for completeness is beyond the scope of its reason for being. It is hoped that this compilation will make known the existence of numerous sonatas and sonatinas written by American born composers between 1900 and 1960. There are other worthwhile sonatas and sonatinas that should be included and the author would be happy to hear of such works.

The performance time and composition or publication date have been included whenever this was known.

G. Maurice Hinson

(DR. HINSON is Associate Professor of Music, The Southern Baptist Theological Seminary, Louisville, Kentucky.)

PIANO SONATAS

Composer	Title	Performance		
		Time	Publisher	Date
Adams, George Allen, Paul Hastings	Sonata in B minor	12:00	C. F. P.	1959
	Sonata in A (On the River Tiber)	17:50	W.B.	
	Sonata in B (Hiawatha)	25:55	W. B.	
	Sonata in C (Martian)	16:45	W. B.	
	Sonata in E flat (Tallahassee)	15:35	W. B.	
	Sonata in F (Italian)	17:30	W. B.	
	Sonata in G minor (Missouri)	13:00	W. B.	
	Sonata in B flat (Olympus)	32:35	W. B.	
	Sonata in G (Romantica)	18:55	W. B.	
	Sonata in C minor (Atlantic)	15:00	W. B.	
	Sonata in E (Utopian)	18:50	W. B.	
	Sonata in A flat (Classical)	20:00	W. B.	
	Sonata (in One Movement)	23:00	C. F. E.	
	Sonata No. 3		New Music	
Ames, William Antheil, George			IV, 3 (TP)	
	Sonata No. 4		W.	1948
Ballou, Esther W. Barber, Samuel Bauer, Marion Beale, James	Sonata for Piano	11:00	C. F. E.	1955
	Piano Sonata, Op. 26	20:00	G. S.	1948
	Dance Sonata	13:00	C. F. E.	1932
	Piano Sonata No. 1	21:00	C. F. E.	1949
	Piano Sonata No. 3	15:00	C. F. E.	1950
	Piano Sonata No. 6	15:00	C. F. E.	1952
	Piano Sonata No. 7	23:00	C. F. E.	1956

HORIZONS UNLIMITED!

(Continued from page 4)

formation of new State Associations and new, geographically smaller Divisions. The establishment of the new Eastern Division at the Philadelphia Convention means added expenses for the Association. However, only in this way can we bring the benefits of MTNA to more and more private teachers.

9. To subsidize workshops—not only in piano, but in voice, strings, wind and percussion instruments, theory, composition, etc.—a natural development of the already successful Private Teachers Workshops.
10. To further the publication of important studies and research in theory, composition, musicology, methods, literature, etc., important contributions of our Subject-Area Sections and Standing Committees which should be made available as issued to our members. For MTNA to fulfill its objectives, it is necessary to publish such contributions to learning and the teaching fields as well as supplying minor services such as billing forms, report cards, certificates of accomplishment, informative slips for parents and the like.
11. To broaden the Student Activities Program. Remember, the student of today is the teacher of tomorrow. What we do to develop and interest them now will to a large extent determine the value of their contributions as mature musicians.
12. A larger, better *American Music Teacher*. The Administrative Committee, realizing the need for the expansion of our fine, professional journal, has authorized an immediate increase in the number of issues from five to six annually, the first extra to make its appearance as the July-August 1961 issue.
13. The employment of a full-time editor for *American Music Teacher* will assure the membership of a larger, more appealing journal, the layout of which will be continually improved in information content, art-work and the like. This person would also edit and help in the publication of all MTNA studies and research.
14. To provide the means for MTNA to assume its full responsibility in support of the composition and performance of American music. The step was taken at Philadelphia to commission an original work for chamber orchestra for performance at the 1963 Biennial Convention in Chicago, a stipend of \$1,000 being provided.
15. To enable National and Divisional Officers to travel to State and Division Conventions as they are invited and needed for participation in programs, workshops, etc.
16. To provide money for the employment of additional clerical staff in the National Office. Our Executive Secretary and his staff have been doing the work of double the number of people employed and at the same time editing and publishing *American Music Teacher*.
17. To provide money for the replacement of obsolete equipment, and the purchase of additional new equipment in the National Office. Increased efficiency and expansion of services can not be realized under present working conditions.

Might I ask you to compare the following statistics on dues being paid by professional people to their professional associations and learned societies? I quote from an article which appeared in a recent issue of the *Texas Music Teacher*, "Dues! A Controversial Subject," by Rachel Kent, Chairman of the Constitution and Bylaws Revision Committee of the Texas Music Teachers Association:

LEGAL PROFESSION:

Local—as desired by group

State—(Texas)

\$25.00 per year for 5 years

\$10.00 per year thereafter

\$2.00 filing fee at admittance to bar association

Non-payment of dues—member is dropped.

American Bar Association

First 5 years of practice, \$5.00

From 5 to 10 years, \$10.00

10 years and beyond, \$20.00.

MEDICAL PROFESSION:

Example: Jefferson County, Texas

County, State, and National Dues \$100.00 per year

Certain other Counties run higher due to County assessment of greater proportion

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I think the answer is very clear. As we consider how little we, as members of our profession, have paid, can we afford to quibble about this small increase in dues? Can we ask, "What will I get in return for this increase?" or "What will MTNA do additionally for me?" Can any one of us be willing to accept the protection, along with the benefits from our Association, without giving in return his complete support and cooperation? The answer is a clear and emphatic—NO!

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ROY T. WILL ▶ ▶ ▶ ▶ ▶ ▶ ▶ ▶

born and raised in southwestern Iowa, took his B.M. in piano at Drake University, Des Moines, Iowa. Graduate work was done at the Eastman School of Music where he received his Masters and Doctorate in Theory.

Presently Chairman of the Music Department, Wayne State University, Detroit, Michigan, Dr. Will previously holding teaching posts at North Texas State College, Denton, Texas; Florida State University, Tallahassee, Florida and Indiana University, Bloomington, Indiana.

Mrs. Will, the former Martha Christian, is also a graduate of the Eastman School of Music in Violin and they have four children: Gordon, 18; Julia, 16; Jennifer, 13; and Alise, 9.

A long-time member of MTNA, Dr. Will has served as President of the Indiana MTA, twice Chairman of the East Central Division Theory-Composition Section and Vice Chairman of the National Theory-composition Section. He now serves as Chairman of the Theory-Composition Section.

Dr. Will is a member of Phi Mu Alpha and Pi Kappa Lambda.



KNOW YOUR CHAIRMEN

◀ ◀ ◀ ◀ ◀ ◀ ◀ POLLY GIBBS

who is serving her second term as Chairman of the Piano Section of MTNA is a native of Louisiana. She is a graduate of Henderson-Brown College at Arkadelphia, Arkansas, and of the Northwestern University School of Music. She received her Master of Music Degree from Louisiana State University.

Miss Gibbs taught at her Alma Mater in Arkansas and in colleges in Alabama before going to Louisiana State University where she has taught piano and piano methods courses for over twenty years. She has made frequent appearances as workshop and clinic leader as well as judge for piano events in festivals.

In addition to her duties as Chairman of the Piano Section, Miss Gibbs is the Vice President of the Southern Division of MTNA, and is a member of the Advisory Board for Junior Festivals of the National Federation of Music Clubs.

In the past, she has served as President of the Southern Division of MENC, President of the Louisiana MTA and Piano Chairman for the Southern Music Educators Conference.

In recognition of her tireless work, she was awarded the honorary degree of Doctor of Music by the Houston Conservatory of Music.

Despite her many activities, she is anxious to be of assistance to any who need her counsel, so call on her for any help you need.



PUBLISHED PIANO SONATAS AND SONATINAS BY AMERICAN BORN COMPOSERS

(Continued from page 11)

<i>Composer</i>	<i>Title</i>	<i>Performance Time</i>	<i>Publisher</i>	<i>Date</i>
Hively, Wells	Sonata for Piano	12:00	C. F. E.	1955
Hovhaness, Alan	Sonata No. 3	12:00	C. F. E.	1956
	"Lake of Van" Sonata for Piano, Op. 175	8:00	C. F. P.	1960
	"Madras" Sonata for Piano, Op. 176	12:00	C. F. P.	1960
	Sonata	26:30	W. B.	1937
Imbrie, Andrew	Sonata for Piano	12:00	V. M. P.	1947
Ives, Charles	Piano Sonata No. 1		P.	1902
	Second Sonata ("Concord")	40:00	A.Comp.	1909-15
	3-Page Sonata (really 10)	4:30	M. (TP)	1905
Johnson, Hunter	Piano Sonata	16:00	M. P. (TP)	1948
Johnson, Lockrem	Piano Sonata No. 4		C. F. E.	
	Piano Sonata No. 5		C. F. E.	
	Piano Sonata No. 6		C. F. E.	
Kerr, Harrison	Piano Sonata No. 2	13:00	B. & H.	1946
Kirchner, Leon	Sonata		B.	
Korn, Peter Jona	Piano Sonata No. 1	13:00	B. & H.	1956
Kubik, Gail	Piano Sonata		S.	1950
Laderman, Ezra	Piano Sonata No. 1	15:00	C. F. E.	1952
	Piano Sonata No. 2	7:30	C. F. E.	1958
	Piano Sonata No. 3	25:00	C. F. E.	1959
Lees, Benjamin	Sonata Breve	11:00	B. & H.	1956
Luening, Otto	Dance Sonata	13:00	C. F. E.	1929
	Sonata for Piano	30:00	C. F. E.	1955
Mills, Charles	Piano Sonata No. 1		C. F. E.	
	Piano Sonata No. 2	20:00	C. F. E.	1942
Morris, Harold	Piano Sonata No. 4	14:00	C. P.	1939
Overton, Hall	Piano Sonata No. 1	10:00	C. F. E.	1952
Persichetti, Vincent	Sonata No. 1	17:00	in prep.	1939
	Sonata No. 2	5:00	in prep.	1939
	Sonata No. 3	13:00	E. V.	1943
	Sonata No. 4	18:00	E. V.	1949
	Sonata No. 5	13:00	E. V.	1949
	Sonata No. 6	14:00	E. V.	1950
	Sonata No. 7	11:00	in prep.	1950
	Sonata No. 8	10:00	E. V.	1950
	Sonata No. 9	12:00	in prep.	1952
	Sonata No. 10	22:00	in prep.	1955
Pimsleur, Solomon	Capriccio from Impulsive Sonata	4:00	C. F. E.	1929
	Lament: 2nd Movement of Tranquil Sonata	3:00	C. F. E.	1929
Porter, Quincy	Sonata for Piano	15:00	C. F. E.	1930
Powell, John	Sonata Noble, Op. 21	25:00	G. S.	
Procter, Leland	Sonata for Piano	7:00	C. F. E.	1948
Rochberg, George	Sonata Fantasia	23:00	TP	1958
Rorem, Ned	First Sonata for Piano	12:00	C. F. P.	1960
	Second Sonata for Piano	15:00	B. & H.	1949-50
Sessions, Roger	First Piano Sonata	16:00	St.	1928
	Second Piano Sonata	13:00	Ms.	1946
Shapero, Harold	Three Sonatas	7,8,10	G. S.	1949
Shapey, Ralph	Sonata No. 1 for Piano	10:00	C. F. E.	1946
Shepherd, Arthur	Sonata No. 2 in F minor	14:00	O. U. P.	1930
Siegmeister, Elie	American Sonata	17:00	Ms.	1944
Spelman, Timothy	Piano Sonata in D	23:00	C.	1929
Steinert, Alex.	Sonata	10:00	U.	1929
Stevens, Halsey	Sonata No. 3	10:00	A. M. E.	1947-48
Swanson, Howard	Sonata		W.	1950
Talma, Louise	Piano Sonata No. 1		C. F.	1943
Tanenbaum, Elias	Sonata for Piano	15:00	C. F. E.	1946
Thomson, Virgil	Piano Sonata No. 3	4:00	M. (TP)	1930
	Piano Sonata No. 4	6:00	E. V.	1940

(Continued on page 35)

URTEXT EDITIONS

(Continued from page 2)

most of them were published more than fifty years ago or were prepared by editors whose musical attitude had its roots in the 19th century. But ever since the Romantic period started losing its hold on the later generations, it became more and more obvious that in many particulars these editions showed more of a Romantic attitude than could be expected of the originals.

For example, I remember having seen an edition of the well known C-major Sonata by Haydn with thunderous chords added at the beginning, trying to make a kind of Meistersinger overture out of this movement. This was an exceptionally bad case, of course, but all of you will remember that in many editions of 18th century music, chords are added to the thin texture then prevailing, often in smaller notes, but very often in normal print, thus giving a completely wrong impression of the music. All this was done under the pretext that players in the 18th century filled in the chords in playing this music.

This opinion is still alive today as you can see, e.g., in the recently published biography of Scarlatti by Kirkpatrick at a few places, especially on page 397, where he says: "Considerable harpsichord literature exists which is avowedly merely a skeleton of the outer parts, to which the player is expected to add the harmonic filling of inner voices and melodic decoration of the upper part." He refers to other compositions than Scarlatti's, of course, whose music he rightly thinks should be performed as written.

But this concept of filling in of music written in two parts has never been proved and was simply an outgrowth of the listening habits of the 19th century.

Legato Slurs

Then take as an example all the legato slurs found in the most frequently used editions of Mozart, including the complete edition, nearly all of them added by the editors. In this case as in the case of the Bach complete edition even the 19th century critics complained and the publisher reissued the keyboard works of both composers in the so-called *Urtext* editions, partly available now in the Kalmus and Schirmer editions.

I have already mentioned the expression "*Urtext* edition" a few times without properly defining it. For the purposes of this paper, which is only concerned with editions to be used as teaching material, an edition will be called *Urtext* if in its text the earliest available source of a composition is still recognizable in all its essentials as far as possible, in spite of a few editorial changes and even additions. All of these should always be made recognizable as such by being printed in smaller type or by some other means.

One would think that the best *Urtext* editions would be the facsimile reprint of the original manuscript. But even if we had all the original manuscripts, which we do not have, the practical value of an edition of this kind would be rather limited.

Let us take as an example the Inventions by Bach. Anybody who knows the facsimile reprint of them will see the reason for it. First, the handwriting is not always easy to decipher, especially since on many pages the ink of the foregoing page ate through the paper during the two-hundred-thirty years since Bach wrote the manu-

script, thus blotting some pages rather heavily and obscuring the text. Then, Bach makes use of the soprano clef and occasionally of the alto clef, not familiar to the pianists of our day. Furthermore, one has to be acquainted with Bach's handwriting in order to be able to clarify the meaning of many an unclear spot. And finally, even though Bach makes only little use of articulation slurs, in a great many instances it is by no means clear where they start and on which note they end.

These things cannot be left to the player to decide. Here an editor has to help out with his familiarity of not only the handwriting of the composer in question but with his works in general as well. This might enable him to draw conclusions as to the composer's intentions by his handling of similar situations in other works, if the manuscript he is editing leaves some doubt. For these reasons, not to mention others, facsimile reprints would not make good teaching material, and new editions have to be prepared which make the text readable to the player and adapt it to our reading habits, including fingerings.

All the facts mentioned up to now seem simple enough so that one might wonder why people did not just follow those simple principles and thus would have satisfied the demands of everybody concerned. But there are other difficulties needing some consideration.

Composer's Autograph

The earliest source of a composition is, of course, the autograph of the composer. But there are cases in which more than one autograph is in our possession, showing some differences. It is not always easy to decide which one of these autographs represents the final version.

I want to mention only one of the earliest editions of Bach's keyboard works, edited by Johann Nicolaus Forkel, the first biographer of Bach. He used as a source for his edition the shorter versions of some of the pieces as found in the *Clavierbüchlein vor Wilhelm Friedemann Bach*, Cöthen 1720, erroneously assuming that in his later years Bach developed the tendency to simplify his musical structures and to omit all unnecessary flourishes and digressions.

Then, of course, there are many more cases in which the autograph is lost and we have to rely on the earliest available printed edition which might or might not have been supervised by the composer. But even if we know the autograph and the first edition, published by the composer himself, we will find that these, too, do not always coincide.

A well-known example is Mozart's F-major Piano Sonata KV 332, probably composed in Paris in 1778. Mozart published this sonata together with others in Vienna in 1784. In this edition the recapitulation of the slow movement shows the varied version of the first part as it is printed in most of our editions, but which is not contained in the autograph. It must be assumed that Mozart himself made these changes. But the editor of one of the most recently published *Urtext* editions of Mozart's piano works (Henle ed.) wanted to be more clever than the composer and stuck in his edition to the earlier autograph.

Incidentally, in many, if not most of the cases, not the autograph but a copy of it was the source for the publishers, and the composers kept their manuscripts. Since in the process of printing some composers made correc-

tions into the proofs, it is obvious that even the autographs do not solve all problems beyond any doubt.

Unfortunately, we have only comparatively few of them and have to rely on other main sources of earlier music. These are either prints or manuscripts other than autographs. Let us consider the latter ones first.

A great percentage of compositions on the market in the 18th century did not consist of printed but of written music. The copying of music was a flourishing trade in those days, and even so well-known a man as Rousseau in his later years made a living by copying music.

Many composers employed their own copyists. Joseph Elssler and then his son Johann worked for Haydn, writing out the parts necessary for performances and preparing copies of the works to be sent to some publisher.

A composer had to watch his copyist rather closely lest he might write a second copy under his desk, later to be sold for his own profit to another publisher. We know from Haydn's correspondence with his Viennese publisher Artaria of an incident of that kind, even though we do not know who the sinner was in this instance.

At any rate since we very often do not know the writers of written copies and in most cases do not know their sources either, and since we cannot form any judgment as to their accuracy, it is obvious that for an *Urtext* edition copies of this kind are of relatively limited source value. In addition to this, we have to keep in mind that in former centuries more or less local and even individual writing habits have to be taken into account. This applies especially to the notation of embellishments and grace notes.

Dating of Works

Another difficulty anonymous copies offer the editor is the dating of a particular work. Most of the dates found in newer editions, especially of Haydn's piano works prior to 1777, the date of the first authorized printing of a set of sonatas, do not indicate that date of the composition or of the publication of a work, but its first appearance in Breitkopf's thematic catalogue of manuscripts to be sold by him. This thematic catalogue, a very valuable tool for the music historian, offers a clear picture of the difficulties and the hazards of dealing in music manuscripts in the later 18th century.

Many instrumental works, mostly collected in groups of six as was usual in those days, may be found in the catalogue several times, each time either bearing the name of a different composer, or arranged for a different group of instruments, or just grouped in a different sequence. In view of these uncertain conditions it is obvious that an editor has to try to investigate a manuscript as to its possible closeness to the original in order to evaluate its usefulness as a source.

Now it might be hoped that in the field of printed music we move on more solid ground. But as to the second half of the 18th century we will be disappointed very soon. If the edition has been authorized by the composer we may hope for the best even though a meticulous proofreading cannot be taken for granted as we know from many angry letters composers wrote to their publishers. But many if not most prints were not authorized by the composers who often even did not know about their publication.

The 18th century did not know any international

copyright as we have it today in the greater part of the world. To be sure, there were printers' privileges but they were valid only within the realm of the authorities who granted them, and there were many borders in the Europe of the 18th century. As a natural consequence of these conditions music publishers looked across the borders for new compositions which promised a good profit just for the buying of a copy of a work another publisher had brought out and paid for. We should not blame them too much for it; even our own times are not completely free of dealings of this kind.

But to come back to the source value of printed music; very often there is no way of knowing the source of a print. Often it probably was one of the above mentioned hand-written copies. That means that its accuracy in detail cannot be relied upon, especially if we add to this that the printing habits at different places were not alike in all details. Here again the accessories such as the placing and the choice of articulation marks, especially staccato dots and wedges, the grace notes and embellishments, are handled differently in different countries and by different engravers.

After looking into the situation confronting any editor of an *Urtext* edition of music especially of the 18th century it is clear that we cannot expect him to achieve the impossible. But what we rightly can expect from him is that he enumerate his sources for each single composition of his edition. And it is here that most of the editions fall short of our expectations, among them even the so-called *Mozarteums Ausgabe* edited by the director of the *Mozarteum*, Bernhard Paumgartner, and the recent publication of Mozart's piano works by the Henle Verlag, the most complete edition of his piano works.

Another question not satisfactorily handled in most of the *Urtext* editions concerns the reproduction of the embellishments. Let me touch upon this sore spot for a third and last time.

It should be a rule that the editor reproduce the grace notes and the embellishments in exactly the same way he finds them in his source, regardless of what he thinks about them. His advice on how to play them belongs in the footnotes or some other place. The question of how grace notes and embellishments have to be played is far from being solved, and, as far as I can see, there is no prospect that it ever will be solved definitely. The main reason for that is that there never was such a thing as a unified performance practice. There have always been local and even personal differences in the execution of grace notes and embellishments. We should always bear in mind that one of the reasons that these additions to the basic text haven't been written out in real note values has been to give the performer liberty to play them in accordance with the musical situation.

To quote a few examples: one of the figures most often occurring in late 18th century music is the sequence of one 8th and two 16th notes, scalewise descending, with a grace note preceding the 8th note. Türk's discussion of this situation on page 226 of his *Klavierschule*, Leipzig & Halle, 1789 shows that at that time the appoggiatura was played short by some performers and as a slurred 16th note by others. Türk gives preference to the last-mentioned execution but admits that on those occasions the short appoggiatura might be the more widely accepted form.

Including Mozart's music the slurred 16th note today is the generally accepted form, but there is still some reason for doubt. In most *Urtext* editions of his piano works the beginning grace note is written as a small 16th note. Mozart himself wrote it as a small 8th note with a cross stroke through the stem. Einstein, our main authority on Mozart, and others following him tell us that Mozart used to write single 16th notes that way. We are of course in no position to check on this opinion, but on the first page of the A-minor piano sonata, published in facsimile in the Music Calendar for 1956 by the Peters Edition and in the Presser edition, there happens to occur one example where Mozart wrote a normal single 16th note (see June 3-16).

There may be more cases of that kind which would make the above mentioned general statement about Mozart's writing habits somewhat untenable.

Incidentally, there is another interesting facsimile in the same calendar (see July 1-14), this time the first page of the violin sonata in C-major, KV 296. On it we find two kinds of grace notes: the 8th note with a cross stroke through the stem and the simple 8th note. In addition to these we meet in a few bars examples of the so-called Lombardic rhythm: a 16th note followed by a dotted 8th note, written in normal size. In all three cases today the first note is played as a 16th note. One might ask whether Mozart in a case of that kind did not have some differentiation in his mind.

This brings us back to the aforementioned liberty which was obviously granted to the player in order to enable him to adapt the performances of the grace notes in each case to the musical situation. The same kind of freedom applies even to most of the fixed formulas as the mordent, the turn and so on.

After all, it is the tone which makes the music. One should compare this situation with similar formulas of our language, for instance the simple "good morning." This formula might be used by somebody entering a drugstore to buy a pack of cigarettes, or it might be the first greeting of a loving couple after a long separation. In this case the tone would be quite different, at least I think so.

It would lead us too far to go into an extensive discussion of the problem of embellishments, but I think, even if there were strict rules for the performance of every single one of them, not very much would have been gained by it. I do not know of any strict rule able to create the spirit of something. Rules flow from a spirit but do not create it.

To come to a conclusion: what should the bewildered music teacher do after listening to all the aforementioned not too encouraging facts? Even though he must realize that an *Urtext* edition in many cases is not and cannot be built on solid rock and cannot represent the final truth, it is evident that it is at any rate the best possible solution we can find.

The ideal solution would be to have the students play only from *Urtext* editions. For several reasons, in many cases this might not be possible. But then at least the teacher should own an *Urtext* edition in order to be able to check on each detail for himself.

This does not mean that all other editions are worthless. Far from that! In many of them the artistic and the pedagogic experience of a long life is embodied and it is very helpful and very rewarding to see how the

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same problems which all of us have
to face have been approached by
some well-known artists.

You might wonder why I talked
exclusively about music that origi-
nated in the 18th century. The reason
is that a great part of this music was
widely performed throughout the
19th century as it is still used in our
day, and as a consequence has suf-
fered more than any other music from
the then usual editorial technique.

Most of the music composed earlier
than Bach's and Handel's has been
published in practical editions rather
recently. Their editors adhered in
general to more modern editorial
techniques; that means they tried to
keep their editions as closely as
possible to the originals.

Incidentally, if you find in some
of them notes in smaller print des-
tined to enrich the original two or
three part texture, just disregard
them. As mentioned before, there
was no such thing as filling in of
thin textures by the players of this
music. If the player added anything
on his own account, he was more
interested in adding embellishments.
This was a prerogative of the 18th
century player, especially in Italian
music or music written under Italian
influence.

As to the music of the 19th cen-
tury proper, the work of Schumann,
Mendelssohn, and others, does not
offer the same amount of difficulties
as that of the 18th century compos-
ers, even though it must be admitted
that the situation here, too, is far
from being ideal. It will be sufficient
to mention only Chopin. In his case
it is to be hoped that the complete
edition, now in the process of being
published in Warsaw, will bring us
final clarity.

Composers who are still covered
by the modern copyright laws do not
offer any special editorial problems.

Now, after finishing our round
through the difficulties the poor edi-
tors in most cases are confronted
with, let us remember again: though
many of our *Urtext* editions might
not be perfect, they are still good
enough to evoke in us the spirit of
the music, and the most correct edi-
tion would not be of any value if we
were not able to become inspired by
that spirit.

▶▶▶

FRONTIERS IN MUSIC TODAY

(Continued from page 7)

a whole composition by varied repetitions of a series— not a little 4-note series like "How Dry I Am," but a 12-note series including all the notes of our chromatic scale? This is the basic principle of 12-tone composition: the tones are given musical meaning not because they relate to a single key-note, but because they relate to each other, in terms of a serial order. And this is, after all, the composer's first concern: to put notes together in some kind of order that gives them musical meaning.

One final parenthetical word: The 12-tone technique originated in a desire to give order to chromatic music. "Classical" 12-tone music, by the Viennese composers grouped around Schoenberg in the 1920's, substituted serial technique based on the 12 chromatic tones for the older organizing principle of tonality. Theoretically, tonality was avoided; hence the term "atonal" or "anti-tonal" was often applied to Schoenberg's serial works. There seemed, in the 1920's and 1930's, to be two opposed schools of thought: Schoenberg's school, which organized music in terms of 12-tone, serial technique; and another school, which maintained tonality as the principal means of organization.

Now let me return to the frontier between The Land of 12-Tone Composition and The Country of Tonality.

Up to World War II, the 12-tone technique was mainly considered a private hobby of a few composers personally associated with Schoenberg. On the opposite side of the frontier was a great mass of tonal composers, headed by masters like Stravinsky, Bartok, Hindemith. East was East, and West was West, and it seemed that never the twain should meet.

But, when the smoke of the Second World War cleared, two surprising developments were seen: 1) Far from being a "private hobby" of Schoenberg, Berg, Webern, and a few others, 12-tone composition was now the natural method of a legion of young composers in all lands; 2) far from being irreconcilably opposed to the serial technique of 12-tone music, many respected tonal composers were adopting the tech-

nique and adapting it to their own purposes. The Land of 12-Tone Composition had become immense. What is more, its frontier was being crossed at innumerable places by former enemies, now turned friends, from The Country of Tonality.

The most notorious border-runner has been Stravinsky. Since 1952, he has turned more and more wholeheartedly to serial technique. This is not to say that Stravinsky has given up his own style or that he has become an "atonal" composer; he has only adopted a means of musical organization that originated with Schoenberg and that for a long time

was considered to be a substitute for, and irreconcilable with, tonality.

Stravinsky's setting of a poem by Dylan Thomas, "Do not go gentle into that good night," is very strictly organized along serial lines. The basic series is of 5 notes (not 12, in a Schoenbergian way); every tone of the work is a member of one or another such series.

(Record: *In Memoriam Dylan Thomas*, by Stravinsky. Columbia 12" LP ML-5107)

We could name other composers who have crossed the frontier from tonality to serial technique often in

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Frontier-running has gone on in the other direction, too. Schoenberg himself, in his later years, wrote some frankly tonal works: his *Kol Nidre*, for instance, and his *Variations for Band*. Anton Webern thinned out and aerated 12-tone musical texture, demonstrating convincingly that 12-tone music need not always be dense, romantic, expressionistic, like that of Schoenberg. Dallapiccola's 12-tone music is apt to be smooth, lyrical, and full of sounds reminiscent of tonal music. A lovely example is the theme of his *Variations for Orchestra*, with its dark but mysteriously sweet atmosphere and its symbolic use of the traditional theme representing J. S. Bach's name (B \flat -A-C-B).

(Record: "Simbolo," *Variazioni per Orchestra*, by Dallapiccola. Louisville 12" LP LOU-545-8).

Here then is a frontier that I consider to be most significant in our time: the border between traditional tonal organization and serial organization stemming from Schoenberg's 12-tone technique—a frontier whose importance has increased precisely in proportion to the number of times it has been breached.

Since I am talking about the breaching of frontiers, let me mention a few more, partly to emphasize my view that the music of the

second half of the century may see some very important syntheses.

National boundaries seem less important in music today. I think we are seeing today more of an internationalization of musical style than at any time in the past century or so.

Italy is no longer just a producer of melodramatic opera: Italian composers like Dallapiccola, Luigi Nono, Luciano Berio are producing extraordinary works of absolute music.

American composers are no longer preoccupied with finding an "American" style; self-conscious Americanism seems practically dead among our major composers today.

Gallic wit, spiciness, the cult of the Paris music-hall are no longer the keystones of French music; Poulenc has turned to serious operas about nuns; Olivier Messiaen borrows from bird-songs and Hindu music; Pierre Boulez combines the skeletal textures of Webern with the aggressiveness of expressionism.

The German composer Hans Werner Henze has quite literally "Mediterraneanized" his music; living now on an island near Naples, Henze sets Italian poetry to music of immense lyric intensity and warmth. Even Occident and Orient have been trading ideas.

In our own country, other kinds of frontiers are cracking. Take jazz. Once a purely utilitarian music for dancing, it has become increasingly important as music for listening—as, that is, music for aesthetic or

purely artistic enjoyment. Conversely, recognized "serious" composers like Harold Shapero and Milton Babbitt are occasionally writing for jazz ensembles. The jazz purists complain that the result is not jazz; the critics of "serious" art-music complain that the results are not legitimate. But such confusion is precisely my point, and it is well illustrated by a work by Babbitt, a bit of pure 12-tone composition that he calls *All Set*:

(Record: *All Set*, by Babbitt. Columbia 12" LP WL-127).

Television and the movies are using more jazz than ever. Here also a frontier is being broken through. Long the bastion of soupy salon orchestras, TV and the films are starting to bring their background music into line with their foreground images. Peter Gunn and Richard Diamond do not, fortunately, move in for the kill to a background of luscious music in the style of Tchaikovsky. The contemporary setting of "Anatomy of a Murder" is matched by a film score written and played by Duke Ellington and his band.

Musical Comedies

On the other hand, our musical comedies have been coming closer and closer to opera. There is as much music, and some would say as good music, in *Regina* or *West Side Story* as in any early 18th-century comic opera. (I wish more music historians would realize this.)

In other ways, the frontier between popular music and "serious" music is being obliterated here and there. In Los Angeles, the composer Lukas Foss has organized a group of musicians—longhairs, all of them—to develop a technique of improvisation in non-jazz style, a sort of arty Dixieland.

Elements of chance and spontaneity, which a short time ago were to be found only in the jazz musicians' corner of the musical world, are now being exploited by some "serious" composers. The young German, Karlheinz Stockhausen, has published a piano work that consists of 19 sections; these are to be played in any conceivable order, with any of six different speeds, dynamics, and types of touch, at the whim of the pianist.

In another work, *Zeitmasse* (Tempos) for woodwind quintet,

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Stockhausen frequently asks a player to perform a passage "as fast as possible" or "as slow as possible" or "in one breath." Since the speed of such passages depends on the instrumentalist's ability as well as the nature of the instrument itself, chances are that the composition will never get the same performance twice. Thus it is partly a music of chance and spontaneity, and these elements, traditionally not planned for by the serious composer, are purposefully exploited by Stockhausen.

(Record: *Zeitmasse*, by Stockhausen, Columbia 12" LP ML-5275).

With this music by Stockhausen, we approach that other kind of frontier, that roughly defined area at the edge of the unknown and the unfamiliar. Let me turn to that kind of frontier in music today. The ultimate value of the exploratory frontier is unpredictable. It is of importance and interest partly because it is undeveloped and unsettled; who knows but what its development and settlement may prove to be a bonanza?

Mechanical Musical Manuscript

A collegiate newspaper printed a cartoon this spring that invites us to laugh at one frontier. A pair of mice are standing in front of a giant machine of some sort, one of those electronic brains or computers. From one end the machine is issuing a musical manuscript. As the machine whirs and bleeps, one mouse cautions the other: "Shhhh! It's composing a new symphony!"

Computer music is, in fact, being composed (or manufactured) today. Certain preconditions of musical style can be fed into a computer, which will then produce music in that style. I have heard a piece of music "by Palestrina"—out of IBM!—and a book has recently been published outlining the techniques of composition with an electronic computer.

Somewhat less extreme types of music, but music no less conditioned by modern electronic developments, are *musique concrète* (literally, "concrete music"), which is French in origin, and electronic music, German in origin. In both types, the composer works with tape recording equipment, and the performer—well, the performer is a machine that can reproduce the sounds on the tape.

Before attempting any explanation of *musique concrète*, let me play an example for you: *Vocalise*, by the Parisian composer Pierre Henry.

(Record: *Vocalise*, by Henry. London Ducretet-Thompson 12" LP DTL-93121).

The raw material of this composition was a single musical phrase, sung by a vocalist to the syllable "Ah." This singer's phrase was recorded on tape. Then, by re-recording fragments at different speeds, by filtering out parts of the tones, by cutting, splicing, and combining tape-fragments, the final composition was produced.

The closest analogy to this process is, I think, to be found in certain types of photography, where, at a certain stage in processing, montage and distortion and multiple printing are brought into play. The final work is an abstraction; *musique concrète* is really *musique abstraite*. Like a photograph, the work of *musique concrète* is unique; it can be reproduced, but only in the form of a print. The performer—the necessary middleman of traditional music—is eliminated; communication between composer and listener is direct, without detours. The composer finds himself an independent, autonomous artist, in complete control of his art work, as the painter, poet, and sculptor always have been. This aspect of tape recorder music is, naturally, one that intrigues some com-

posers—just as it frightens some performers!

In pure electronic music, of the sort that originated in Germany shortly after the war, the composer is even more in complete control. He must be, for, contrary to the composer of *musique concrète*, the composer of electronic music determines and creates even the raw material of his work, not just its development. He uses a sound generator, which can produce pure tones of any frequency. By mixing pure tones in various pitches and intensities he can produce virtually any quality of sound.

Let's assume it suits his purpose to create sounds like those familiar to us in traditional music; for instance, bell-like sounds. Bells sound like bells mainly because of the particular structure of overtones that sound along with the fundamental tone. What seems like a single tone to us is actually a bundle of different tones. A bell ringing Middle C sounds different from a piano playing Middle C mainly because the bell tone has a different bundle of overtones than does a piano tone.

In his electronic piece *Glockenspiel*, the German composer Herbert Eimert determined the kind of tone he would use by analyzing a typical bell tone and imitating its overtone structure electronically. Having chosen the kind of tone, and having decided on the number of tones, and their pitches, he then went ahead to

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compose them—literally, put them together, into a musical work on tape.

(Record: *Glockenspiel*, by Eimert. Deutsche Grammophon 10" LP 16132).

The composer of electronic music need not imitate known sounds; he can invent new ones. He can arbitrarily determine the bundles of overtones that create specific tone-quality, and can synthesize wholly new sounds with his sound-generator.

Musical Organization

One concern of most composers of electronic music has been to find a principle of musical organization that responds to the new conditions of electronic composition. Some believe they have found such a principle in the serial technique of the older 12-tone composition. But they extend serialism to other elements than pitch, to which Schoenberg limited his serial technique.

The electronic composer is of course not limited to the 12 chromatic tones; he has an astronomical number of vibration-frequencies (or tones) at his disposal. Moreover, he has an astronomical number of tone-qualities at his disposal, by using different sound-mixtures. His problem is not one of selection, but of rejection. Serialism can help him solve the problem.

Let's assume he chooses a particular quality of sound to use in a work, because he likes it. This tone-quality depends on the particular bundle of overtones that make up the sound. The bundle of overtones can be interpreted as a "series." This series can provide a basis for choosing the other notes that are to be used in the work. These notes can then be arranged like a tone-row, still in a related serial order.

The same kind of serial order can then be extended to determine other aspects of the composition: patterns of dynamics (louds and softs) can be arranged in a serial order; rhythmic patterns, patterns of range, patterns of articulation (staccato, legato, etc.), even patterns of silences (rests)—all such elements of the final composition can be predetermined and related to a single serial order. The music approaches the condition of being totally predetermined—or of being wholly integrated, wholly inter-related, wholly

economical and, in a certain sense, wholly meaningful.

One such work constructed along these principles is *Studie II* by Stockhausen, produced at the Electronic Music Studio of the Cologne station of the West German Radio.

(Record: *Studie II*, by Stockhausen. Deutsche Grammophon 10" LP 16133).

Do we perceive the careful, serial organization of this piece as "form"? I doubt it; certainly not at first hearing, maybe not at 50th hearing. Paradoxically, for most of us such highly organized music sounds disorganized, chaotic, without order. One approaches the realm of the unconscious and its hidden logic.

If the effect of *musique concrète* is similar to abstract, synthetic photography, the effect of electronic music is similar to wholly non-objective painting. The absence of any traditional melodic outline, contrapuntal figuration, and, above all rhythmic pulse in a traditional sense may be compared with a picture in which no representative elements are discernible. Yet nevertheless the equilibrium of colors, the forms, the clear delineation of certain shapes have something to communicate.

Pointillistic Music

Another body of new music resembles electronic music in its constructivism, its preoccupation with the nature of single sounds in varying densities. This music has been called "pointillistic" because of its texture, which sounds like a complex of dots or points, each one a single tone. Another term for this music might be "atomistic."

The composer who initiated this kind of atomistic texture was Anton Webern. Webern's last works, of the late 1930's and 1940's, almost completely give up traditional melodic and rhythmic sweep in favor of a skeletal network of intervals and rhythmic motives, constantly changing in color.

(Record: *Variations for Orchestra*, by Webern. Columbia LP Album K4L-232).

Webern's younger followers in musical pointillism go even farther to create a pimply, pock-marked music in which atom-like particles of tone are built up into rhythmic patterns of paralyzing complexity. (I am thinking of Pierre Boulez, in France; Stockhausen, in Germany;

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The novelty of this music is not the sound-material itself, as in tape-recorder music. Webern's *Variations* are written for an ordinary chamber orchestra, as are Nono's *Incontri* and Stockhausen's *Kontrapunkte*. And Boulez's *Structures*, perhaps the epitome of the new pointillism, is written for two pianos. The novelty lies rather in the atomistic texture itself, the concentration on single tones, single intervals, on delicate changes of sonority and density and durations and dynamics. These are elements which in traditional music tend to be secondary and supporting, not primary and self-important. Their emphatic primacy in pointillist music marks a kind of frontier exploration.

I have spoken of some of the most spectacular areas of exploration in new music. I do not mean to imply that any new music not related to one or another of these movements is impossibly outdated. I do not believe that more traditional approaches to musical expression have been exhausted. In fact, I am perhaps doing the great majority of young composers a disservice by not citing their more conservative, evolutionary advances. But that would require another lecture—and, frankly, a more difficult one, since the salient thrusts out into a wilderness are easier to see from a distance than the slow, creeping progress of settlement along a broad frontier.

The questions arise: Why are these the salient frontiers of music today?

What's in it for the *avant-garde* composer to go so "far out"? And furthermore, who's paying for the exploration?

The answers to these questions seem to me to be delicately and yet inextricably related.

Undoubtedly one reason for the existence of *musique concrète* and electronic music is the fact that they are possible. A composer cannot help but be intrigued by sound itself, and technological developments in sound-analysis and reproduction have been an irresistible invitation to some of them. Stockhausen and Eimert and Henry may seem to be playing with electronic toys, but it's hard not to sympathize with their infatuation for the almost limitless means for creating and composing new sounds.

Composer His Own Performer

More than that, though. These new means make it possible for the composer to be his own performer. And, through broadcasts and phonograph recordings, they relieve the composer of the worry of drawing a large crowd into a concert hall. Obviously, today's progressive composer is isolated from the general public; an immense gulf yawns between the thought of the composer and the experience of the ordinary listener. In traditional music, the end of the musical experience is the performance, offered to the paying public through expensive performers. In tape-recorder music, the composer by-passes the performer and even the public performance paid for at the

box office. Here then is an economic reason for composers' interest in the new technology.

But a still more important reason, artistic and philosophical, may be adduced for such phenomena as, not only *musique concrète*, and electronic music, but also the new pointillism, and the diffusion of serial technique even among tonal composers. All of this new music emphasizes rational, intellectual control by the composer over virtually every aspect of the composition. Very little is left to chance; or, what chance is exploited is carefully planned for. My colleague and friend Ross Lee Finney attributes this preoccupation with compositional techniques as a reflection of our age of analysis, an inevitable by-product in music of the predominance of scientific method.

I would interpret the contemporary composer's urge for order and rational organization as, furthermore, the ultimate rejection of Romanticism and its emphasis on freedom, license, and intuitive expression. One common contemporary musical attitude was summed up by Webern when he said, "Don't write music entirely by ear. Your ears will always guide you all right, but you must know why." In the same spirit, Stravinsky has said, "The more art is controlled, limited, worked over, the more it is free"; and, in another context, he wrote, "Musical composition is an act of the human mind."

Schoenberg's serial technique has

(Continued on page 37)

CONVENTION CALENDAR

STATES

Washington	July 1961. Pacific Lutheran University, Tacoma
Indiana	July 9-11, 1961. Indiana State Teachers College, Terre Haute
Montana	July 23-28, 1961. Montana State University, Missoula
Michigan	July 26-28, 1961. National Music Camp, Interlochen
Idaho	August 8-9, 1961. Idaho Falls
Utah	August 10-11, 1961. University of Utah, Salt Lake City
Arizona	October 1961. University of Arizona, Tucson
Louisiana	October 1961
North Dakota	October 8-9, 1961. University of North Dakota, Grand Forks
Michigan	October 15-17, 1961. Bancroft Hotel, Saginaw
Delaware	October 21, 1961. Treadway Inn, Dover
Mississippi	October 28, 1961. Delta State College, Cleveland
Colorado	October 29-30, 1961. Harvest House, Boulder
Kansas	October 30-31, 1961. Kansas University, Lawrence
Georgia	November 1961. Shorter College, Rome
Arkansas	November 2-4, 1961. Southern State College, Magnolia
South Dakota	November 5-6, 1961. Yankton College, Yankton
Florida	November 5-7, 1961. Azure Tides Hotel, Sarasota
Iowa	November 11-13, 1961. Luther College, Decorah
Maryland	November 12, 1961. University of Maryland, College Park
Kentucky	November 13-14, 1961. Berea College, Berea
New Mexico	November 18-20, 1961. Albuquerque
South Carolina	January 26-28, 1962. University of South Carolina and Columbia College, Columbia
Illinois	March 6-9, 1962. Hotel Loraine, Madison, Wisconsin
Wisconsin	March 6-9, 1962. Hotel Loraine, Madison
Michigan	April 24, 1962. Siena Heights College, Adrian
Missouri	October, 1962
Nebraska	November 12-13, 1962. Cornhusker Hotel, Lincoln

DIVISIONAL

Southern	February 13-16, 1962. Hotel Sheraton-Charles, New Orleans, Louisiana
West Central	February 27-March 2, 1962. Hotel Sheraton-Fontenelle, Omaha, Nebraska
East Central	March 6-9, 1962. Hotel Loraine, Madison, Wisconsin
Eastern	April 1-3, 1962. Hotel duPont, Wilmington, Delaware
Southwestern	June 11-14, 1962. Hotel Sheraton-Dallas, Dallas, Texas
Western	July 29-August 1, 1962. University of Utah, Salt Lake City

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Arkansas MTA Objectives Outlined

BY JAMES T. LUCK

IT was interesting to note at the 1960 annual convention held in Pine Bluff, November 3-5, a feeling of excitement and enthusiasm conspicuously exhibited in almost every phase of the convention program.

Emanating from this convention were some clear-cut objectives which our state president, Mrs. Violet Giller, recorded in the January *Newsletter*. Among these objectives were

- (1) The plan to distribute a comprehensive newsletter on a quarterly basis
- (2) A plan for revising membership requirements and possible teacher certification, and
- (3) The organization of an active Student Affiliate Program.

It is indeed heartening to observe one with so very much ambition for our state organization as Mrs. Giller. In spite of her tremendous teaching assignments and civic and cultural

responsibilities, she has set the high goal for herself of compiling and editing a Newsletter every four months. Her splendid attitude toward the music profession and our state organization can well be summarized by quoting a brief passage from her editorial in the *Newsletter*: "The hope and prayers of your new president is that we may be bound by the spiritual ties that undergird our art, and that we may go forward with enthusiasm each day into our chosen fields and become integrated as an organization, moving courageously through new ways and changing conditions."

Preparing a program of examinations for prospective members of our state organization will present problems of increasing acuteness, especially in light of some prejudices, which I am sure are not restricted solely to Arkansas. These prejudices find their roots mainly in attitudes of persons who normally are complacent, non-progressive, and unenthusiastic about anything which necessitates some "get-up-and-go!" More and more evidence, however, is consistently being brought to light

that such a procedure as examining a person's theoretical background and proficiency level of performance should be adopted and promoted with vigor. It is anticipated that by 1962 some plan will be fully initiated and subscribed to *in toto*.

Of commensurate significance, too, was action taken by Dr. Howard Groth, Arkansas State Teachers College, then president of ASMTA, to redefine our state districts. As he pointed out our advances in this direction, he simultaneously fixed the responsibility for propagating enthusiasm and a greater emphasis on membership recruitment right at the seat of each district organization.

Persons chairing the administration of each of these districts are as follows: Central, Mrs. George Trapp, N. Little Rock, Mr. George Mulacek, Conway; Northwest, Dr. Bruce Benward, Fayetteville, Miss Esther Graham, Fort Smith; Northeast, Mrs. Conway Lane, Paragould, Miss Chloe Van Weber, Harrisburg; Southeast, Mrs. Clifton Bond, Monticello, Mrs. Ben Hawkins, Lake Village; Southwest, Mrs. Grady Smith, Arkadelphia, Mrs. C. J. Baker, Malvern.

All of us are eagerly anticipating our convention program for November, 1961 which will be held on the campus of Southern State College, Magnolia, Arkansas.

Mr. Richard Oliver, Mrs. Klein Hood, Mrs. Giller, Mr. Bill Trantham, and a host of others, are assisting me in preparing the schedule of activities for this occasion.

The theme of our convention will be an emphasis on workshops and demonstrations by outstanding authorities in various fields of musical accomplishment.

The schedule of events will be so arranged as to permit everyone in attendance to participate in two of every three activities. For example, on Friday morning, November 3rd, there will be three workshops in progress simultaneously; elementary theory for beginning piano students, keyboard technique, and vocal technique.

After a short coffee-break, the same schedule will be repeated. This way, a person can benefit from two entirely different aspects of music teaching within the periods of about three hours.

The novelty of this convention can be summed up as an attempt to do away with peripheries and non-

essentials and getting down to the "brass tacks" of teaching music.

It appears now that each demonstrator will use student guinea pigs, thus acting out right before our very eyes his own cherished theory or principle of music pedagogy.

Setting up objectives is a relatively simple matter and, were it not for the unmistakable evidence of a willingness to work on the part of our members, it might be foolhardy to attempt such a program.

Elected to realize these worthy objectives are the following officers: President, Mrs. Violet Giller, El Dorado; First Vice President, Dr. James Luck, Arkadelphia; Second Vice President, Mrs. Klein Hood, Magnolia; Secretary, Miss Florence Dean, Russellville; Treasurer, Mr. Carl Forsberg, Conway; Historian, Miss Jessye Mae Harley; Parliamentarian, Dr. Howard Groth, Conway.

North Carolina MTA Convention

BY WOLFGANG FETSCH

THE North Carolina Music Teachers Association held its second annual convention January 7 and 8, 1961 at Queens College in Charlotte. President Marie Johnson presided over the general sessions.

Program Chairman Phillip Morgan of Woman's College, University of North Carolina, provided a stimulating and ambitious program covering seven areas: piano, strings, organ and church music, theory-composition, and a field of special interest to piano teachers, certification.

Pianist William Alton was heard in a recital of selections by Haydn, Chopin, Balakirev, Dohnanyi, and Barber, and a contemporary program was sponsored by the Composer's League featuring works by Charles Vardell, Nancy Dunford, Benjamin Dunford, John Chance, and Robert Darnell.

The Queens College faculty presented a chamber music concert of compositions by Bach, Mozart, Prokofiev, Vaughan-Williams, and Piston. The performers were Robert Snyder, violin; William Tritt, violin; Anita Cahoon, violin; Lillian Cellar, violin; Mrs. Robert Snyder, viola; Kurt Glaubitz, cello; Dale Higbee, flute; Emerson Head, trumpet;

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and George Stegner, piano.

Other musical presentations included a harpsichord recital by George Lucktenberg, a vocal performance by Agnes Marks and Linda Wilkinson, assisted by Nancy Eagle, and programs by the Davidson College Male Chorus under the direction of Donald Plott, and the Queens College Choir, directed by Albert May.

President Marie Johnson spoke at an informal supper on the topic: "Areas of Stimulation and Service for North Carolina MTA."

The Piano section heard Clemens Sandresky, Dean of the School of Music, Salem College, express "Some Thoughts on Performing the Mozart Sonata in B Flat Major, K. 333."

Edgar Alden, University of North Carolina, Kurt Glaubitz, Queens College, William Tritt, Concord, and George Dickieson, Woman's College, University of North Carolina, discussed "Techniques for the Private Teacher" in the string meeting. Harvey Woodruff, North Carolina President of NATS, Paul Hickfang of East Carolina College, and M. T. Cousins of Brevard College addressed the Voice Session on the topics: "The First Voice Lesson," "Opera Repertory for the Small Community," and "Choral Techniques."

The Church Music Session heard David Pizarro of North Carolina College talk on "Tracker Action Versus Electric Action."

In the Theory-Musicology Meeting Dale Higbee, Salisbury musicologist, read a paper on "The Recorder and its Literature" and presented a recital of thirteenth through eighteenth century recorder music assisted by Lida Rice, Anne Wilson, James Carter, Dal Hicks, Margaret Lynch, Richard Peek, Kurt Glaubitz, Kather-

ine Koontz, and George Luktenberg.

In the certification meeting panelists Stuart Pratt of Meredith College, Mrs. Philip Gable of Raleigh, and Mrs. Hilde Kreutzer of Gastonia discussed basic standards of certification plans in other states. A committee was appointed to prepare a detailed plan of certification for North Carolina. ► ► ►

FROM THE EDITOR

(Continued from Second Cover)

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MEMO

To: Members of MTNA Piano Section
From: Polly Gibbs, Chairman

Professor of Music
 Louisiana State University
 Baton Rouge 3, Louisiana

ACCORDING to a promise made in the last Memo, I wish to give now a summary of some of the reports heard at the Piano Section business meeting during the National Convention.

You will remember that we have had committees working for months on several problems of great importance to piano teachers. Perhaps the most urgent of these is the need for released time from school for music lessons. An arrangement of this kind would not only help increase the private teacher's income but also make possible more desirable working hours for him.

Policies regarding the use of school time are usually made by local superintendents or principals, and these administrators are often influenced by suggestions from parents of their pupils. These suggestions may be made through PTA groups or directly from parents or music teachers to principals. Since organized effort is more effective in most cases, it is suggested that the local Music Teachers Association work with groups of parents toward the desired goal. A local association affiliated with its State Music Teachers Association has the benefit of the strength of the larger group, which in turn is backed by the Music Teachers National Association.

All parents can recognize the difficulty of scheduling school classes and the hazards of permitting pupils to leave the school grounds without good cause. However, a policy of released time for music lessons works well in many school systems.

With the hope that interested teachers and parents might find this information useful in presenting to their school administrators requests for released time, a list of places where such a plan has been adopted is offered by the committee.

Sometimes these requests are granted only when it can be shown that similar practices are successfully carried out in other school systems. Of course, it is always necessary that parents assume full responsibility for their children leaving the school building.

According to our information, time from school for music lessons is allowed by some or all schools in the following cities or states:

1. Clovis, New Mexico
2. Portales, New Mexico
3. Joplin, Missouri (Teachers are permitted to give lessons in the school buildings and pupils are excused from certain classes. Pupils are also allowed to arrive at school 15 minutes late in order to take a lesson before school.)
4. Kentucky (Released time is allowed in nearly all school systems, a policy adopted by the State Superintendent of Instruction, and one which has proved helpful to music teachers.)

5. Birmingham, Alabama
6. Louisiana (For further information write to Mrs. Nena Wideman, 524 Gladstone Boulevard, Shreveport.)
7. Leachville, Texas
8. Nonette, Texas
9. Illinois (if interested in details, write Mrs. Verona Pendell, 124 West Blair Street, West Chicago, or Mrs. Elizabeth Hartline, 706 West Main Street, Carbondale.)
10. Wisconsin teachers have wonderful results from released time in many places. (Write to Mrs. Margaret Adrian, Montello.)

No doubt there are many other places where pupils are permitted to leave school in order to take music lessons. If you know of any, will you please send us word so that teachers who are trying to promote a program of released time in their towns may be encouraged by the knowledge that many school systems find a plan of this sort possible.

We are told that laws in a few states regulate the matter of pupils leaving the building during school hours except under certain circumstances. Surely this would include allowing a parent to take her child out during a study or activity period long enough for a music lesson if other work does not suffer by so doing. Parents and pupils benefit almost as much as the teacher when lessons can be given during the school day.

The other problems studied by the committees will be summarized for another issue of *American Music Teacher*.

Exchange of Ideas

The short articles on two important phases of piano teaching should stimulate further discussion on these topics. Why not let us have your thoughts on these and other problems of teaching?

MOTIVATING PIANO STUDY

By Gordon B. Terwilliger

Nothing is more obvious to piano teachers than the need to motivate students. Nor is it especially consoling to discover that this need has, for over two centuries, continued to plague keyboard teachers despite their strenuous efforts to combat it.

In response to it, a plethora of solutions has been advanced, ranging from the strict authoritarian view to that of "let's ignore the difficulties and just have fun."

GORDON B. TERWILLIGER, *President of the Kansas MTA, is Coordinator of Graduate Music Studies, School of Music, University of Wichita.*

The limitations of each method are clear and few teachers today would knowingly pursue either extreme.

Moreover, the need for proper motivation is as urgent now as ever. Few teachers need to be reminded, for example, of the growing stream of organized activities that is making severe inroads into students' time and energies. And the need exists despite the euphemisms of some who infer that today's piano teachers face fewer problems than ever before.

Such optimism undoubtedly springs from the reports that more pianos are being sold every year, and that countless new opportunities for piano instruction, both private and class, exist within our schools and studios.

While these statements may easily excite our imaginations there are sobering facts to be considered; namely, that drop-outs continue at an alarming rate; that the talented youth today both in music and elsewhere are being counselled increasingly toward the sciences; and that, as always, there remains the basic need to provide each student with a compelling purpose for his efforts.

Characteristics of Desirable Motivation

At this point we will review three important characteristics of desirable motivation, realizing that our choice is limited by the fact that an extensive study of the subject is not possible here. The three desirable characteristics described are chosen because they best represent the minimum foundation upon which effective teaching is built.

The first characteristics of good motivation is that a program of instruction is built around student needs, and the key word here is *student*. Much of the folly of unsuccessful teaching today is due to the erroneous assumption that every student represents a potential concert artist. This approach has been exploited by many teachers, glamorized by Hollywood, and, tragically enough, has found ready acceptance by ambitious parents dazzled by the prospect of fame and glory.

All available evidence shows that, in the vast majority of cases, students working under this form of motivation eventually become disillusioned and embittered. A more enlightened approach would be to spend considerable initial effort in learning the student's background, his previous musical experiences, his aptitudes, attitudes and his limitations. From such information the teacher may better shape a program of musical experiences for the student.

A second characteristic of good motivation is that it promotes effective two-way communication between student and teacher. Wise teachers encourage student reaction from the outset and, while we may hope to accomplish this quickly, we court disaster if we do not proceed slowly and plan carefully.

For example, the familiar authoritarian approach tends to intimidate and inhibit student response; however, the opposite approach often lacks direction and may create confusion. Neither view is successful because each fails to provide the student with a developing sense of responsibility for his future growth.

A third characteristic of good motivation is that it plans from the beginning to help the student become musically independent. In many ways this step is the most difficult of all. We see, for example, the complete dependence of a young beginner, and it is to us teachers that the learner turns for guidance. In this situation it

would seem expedient to give quick, effective solutions to the learner's problems, and to enunciate these views in the briefest possible time with very little student verbalization.

The above approach might be called logical and many would assert that it is highly desirable. However, it is not always the highly desirable approach in practice that it appears in theory to be. There is, in fact, much evidence to suggest that it is extremely limited. The chief limitation is the fact that this approach fails to develop self-analysis, the first step toward musical independence. Although self-analysis is slow to develop and must be carefully nurtured by a sympathetic, wise instructor, it should be encouraged from the first lesson. Decisions regarding tempo, touch and dynamics could involve some student-teacher decision making. These decisions would be minor though relevant to the desired end.

Having suggested three positive characteristics of proper motivations, we ought to examine some of the negative aspects of improper motivation. As teachers, each of us has observed shortcomings in our students. Therefore, you will readily recognize three extremes of students who reflect the effects of improper motivation: (1) the student who is never ready to play; (2) the student who never plays accompaniments; and (3) the student who works only for contests.

The student who is never ready to perform is a familiar figure, found in alarming numbers and at all ages. This person may go through secondary school and college with only a rare public appearance. He works hard, worries a great deal and talks at length about the difficulties of his efforts. He may even provide you with a brilliant analysis of the music and a comprehensive summary of the composer. Certainly no one will say he is lazy. But he almost never plays. We can expect this person to give up finally in despair.

The student who is never ready to perform is not just an unfortunate victim of fate. Perhaps he has been conditioned by a teacher who expects adult maturity of phrase and note from the start. Any imperfection is pointed out and warned against; gradually the student becomes acutely self-conscious and soon loses his confidence. In such straits he eagerly postpones performances and eventually is relieved to drop his study of piano.

The student who never plays accompaniments is also a familiar figure and his presence poses a question. Why is it that while most keyboard performers, historically, played primarily as accompanists, many piano students today carefully avoid any use of the piano in this role?

This fact is unfortunate for the individuals concerned since ensemble playing, more than any other musical activity, develops musicianship and understanding. Presumably the avoidance of ensemble playing is the result of discouragement. The inexperienced student may hear only the pedestrian efforts of desultory performers of poor literature.

He should hear the highest levels of artistic performance of a Brahms or Schubert song, a Mozart piano quartet, or a Beethoven trio. From the hearing comes inspiration and motivation for the future.

The student who never accompanies or plays in an ensemble often feels that such effort would rob him of time which could better be spent on solo literature. On

(Continued on page 34)

The American Academy of Teachers of Singing presents the following recommendations on the subject of Auditions in the belief that they may be of service to singers, teachers of singing and sponsors of auditions alike. These recommendations are reprinted with the permission of The American Academy of Teachers of Singing. Copies of this and other publications may be had at a nominal fee on application to Harold C. Luckstone, Secretary, 37 Washington Square West, New York 11, New York.

COMPETITIVE auditions have become the established procedure in choosing singers for engagements in the various fields of professional singing—opera, oratorio, recital, concert, church, stage, radio and television. Talented young singers may not achieve success in such auditions because certain important essentials have been overlooked or neglected.

Teachers have the responsibility of advising the singers as to their competence for various types of auditions, of choosing suitable audition material and of preparing the singer for performance.

Sponsors and judges, whose objective is to select the best qualified singer, have the duty of providing a suitable environment and adequate equipment for, and such conduct of auditions that this aim may be fully achieved.

The following material, therefore, is classified for singers, teachers and sponsors. It should be noted that many of the recommendations addressed to the singers will be equally useful to the teachers.

FOREWORD

Being heard is the essence of the student's future professional life. It is the reason he studies. Study is for the purpose of preparing the student so that he may do his best when facing his audience. This is true whether the aim is professional or avocational singing.

While an audition, to the student, may suggest an ordeal only, it includes as well an opportunity, even a privilege. It means being heard by auditors, that is, an audience. Therefore, an audition is an experience that can have a maturing value for the young singer. It

should not be undertaken until the singer is ready, but should not be avoided when the preparatory training has brought the singer to a sufficiently advanced stage. The audition is an introduction to competition, which is an unavoidable part of professional singing.

Auditions are of many types. Some are for a definite engagement, as in church, oratorio, opera, musical shows, etc. Others are inspired by the altruistic purpose of affording help to worthy singers by providing a means for exhibiting their talent through public performance, publicity, etc. Some, demanding a less professional level of development in the singer, offer funds to the singer for further study. There are also auditions meant solely for criticism and suggestion.

The first type of audition is for a definite engagement and is an already planned procedure, with a set-up established by the commercial or other interests needing performers. These auditions are of great importance to the singer as those selected through such hearings are thereby given employment in their chosen profession. In this type of audition there is no thought of helping the singer, but only of selecting the one best equipped for the employer's immediate needs. For this reason such auditions may often be conducted with little consideration for the applicant-singers. They may be called on to show their ability under unfavorable conditions and almost always in a strongly competitive atmosphere. They may be allowed to sing only one song in church auditions, one aria in opera auditions, or only 16 measures of a song (sometimes only 8) as in a first audition for musical shows. (Often at these first auditions applicants are simply lined up on the stage and only those of the right type—height, coloring, etc., allowed to sing anything.) The singer therefore must be prepared to meet these varying situations and to perform under the conditions that exist.

In other types of auditions a Foundation, an organization, a group or an individual plans to assist singers by establishing an award of a public performance, a sum of money, or both, or some prize that will afford genuine assistance to the winner. In the best of this type of audition, the winner is given a well-planned and publicized public performance; an attempt is made to give managerial assistance; and a continuing effort is sustained to launch the singer on a career. In others the award is of lesser value but yet of real help to the winner. In some the sponsor may depend on the singer's enrollment fees to defray the expense of the audition and even to provide at least a portion of the award. In some of the latter the award offered may hardly justify the very considerable expense incurred by the singer in preparing the audition material required by the sponsor. In all classes of auditions, however, all the recommendations

AUDITIONS FOR THE SINGER

given herein apply. The singer must be completely prepared for the audition and must present himself to the best advantage. The altruism of all auditions varies with the sponsorship as does the conduct of the audition.

RECOMMENDATIONS TO SINGERS

APPLY FOR AN AUDITION ONLY WHEN READY

Generally speaking, no singer should decide to apply for or to make an audition unless mature consideration on his part and on the part of his teacher decides that he is ready for it. Being ready means adequately advanced vocally, musically, interpretatively and artistically. The theory that *any* audition benefits the student because of the so-called "experience" gained is erroneous.

The singer should not allow himself to be influenced by parents, friends or others to enter an audition until he is fully prepared. It is dangerous when students are heard too soon, because in many types of auditions records are kept, and a poor rating and an unfavorable impression may jeopardize the singer's subsequent chances. On the contrary, when prepared, the singer should not avoid auditions as he then will profit from the many values contained in such a test of his ability.

PREPARE THOROUGHLY FOR EVERY AUDITION

After the decision to enter an audition has been made, study carefully the demands in the special field to which the audition leads. The singer should prepare thoroughly, to the best of his ability, to satisfy these demands in every detail.

If application forms must be submitted, it is important to see that they are completely in order as requested by the sponsor of the audition.

The material selected for performance should be suitable to the type of audition. The songs or arias should be those that are thoroughly familiar to the singer and have been sung, preferably in public. A sufficient number of songs should be prepared, with good contrast in the selection. The material chosen should be well within the singer's present ability. Arias should be sung in the original keys.

ALL MATERIAL MUST BE COMPLETELY AND THOROUGHLY MEMORIZED. This holds true whether the singer is offering one song or a full recital program.

It is important to have the assistance of an excellent accompanist, and to have at least one rehearsal.

IMPORTANT ESSENTIALS TO BE OBSERVED BY THE SINGER AT AUDITIONS

It should be kept in mind that a singer is *seen* before being *heard*. Therefore, it is important that he present a good appearance from the moment he appears for

the audition until he has left it, i.e., good posture, poise, an alert and attentive manner, free from all self-consciousness.

The singer should dress appropriately for the type of audition that is being made. He should be prompt and at the same time not upset by lack of promptness on the part of the judges or by any other annoyances that may occur. It is well to be on hand about ten or fifteen minutes early.

It should be decided in advance what aria or song is to be sung first. The singer is generally allowed to choose his first song. This choice should be adhered to unless there are compelling reasons for a last-minute change. An agent or a manager should not interfere or override the choice of song material decided on by the teacher and the singer.

Unnecessary gestures should be avoided in the presentation of the songs. Some gesture is proper in stage or television auditions but is inappropriate in art songs, sacred songs, oratorio selections and the more serious type of music. Gesticulation or nervous movements of the hands should be avoided.

Apologies should not be offered for physical or vocal condition, for lack of rehearsal with the accompanist, or for any other reason. Judges are not sympathetic to them. If, for any reason, the singer is unable to do himself justice, he should state the fact, not sing, and ask for another appointment if it can be arranged.

The singer should be most careful to take with him to the audition all the music to be sung. There is no excuse for lost or left-at-home music or for bringing copies of the music in a wrong key.

Judges at an audition may sometimes be prejudiced or uninformed, but the singer should have in mind that future audiences may not always be intelligent, receptive or fair.

After the audition is finished the singer should not worry about the result. It is well to discuss the performance with the teacher in order to extract benefit from the audition but otherwise time is better spent in preparing for the next one.

RECOMMENDATIONS TO TEACHERS

(Note carefully all items included under Recommendations to Singers.)

APPLYING FOR AN AUDITION

It is the responsibility of the teacher to be acquainted with the requirements in all the various fields of singing so that he can advise the student wisely on all details pertaining to them. These include the decision to apply for an audition, the preparation for the audition and the student's conduct during the audition.

The teacher should not send a student for an audition unless and until the latter is prepared to make a satisfactory showing. It is detrimental to the student's morale to face such a test inadequately prepared, and it also reflects on the teacher. Teachers should have in mind that they often tend to overestimate their student's capability and maturity.

PREPARING FOR AN AUDITION

The teacher should assist the student in selecting the kind of material best suited to the latter's abilities as well as to the type of audition for which he is preparing. The material chosen should be that best fitted to the singer's talents. Naturally, the choice will vary greatly depending on the type of audition—opera, recital, church, oratorio, television, etc., all of which require different repertoire, style and individual talent.

The material for every audition should be specially prepared by the teacher. Nothing should be left to chance. Regardless of how many times the student has sung the audition numbers, he should restudy the works to be performed even though they are simple song material.

The teacher should instruct the student in all details concerning the audition, including such matters as proper dress (attire), deportment, stage manners, song presentation, gestures and all details that contribute to a successful audition.

The teacher should make certain that all material to be sung, whether one song or a full recital program, is memorized.

The teacher can be most helpful in establishing the proper attitude of mind in the student toward the audition. It should be clearly realized that even well-equipped and gifted singers may make many auditions before they secure an engagement.

THE AUDITION

Generally speaking, the teacher has no place or function at the audition. The singer must learn to rely on his own abilities, and this self reliance is better shown by the absence of the teacher.

RECOMMENDATIONS TO SPONSORS

DUTY OF THE SPONSOR

The term "Sponsor" is intended to cover, in all the various fields of singing, those individuals, producers, groups, associations, foundations, etc., offering opportunities to singers through the medium of competitive auditions.

Sponsors should make in advance a general and overall plan for the audition that will cover adequately all the details of the competition: 1) Publicizing it so that the specific opportunity offered may be clearly known to singers who are qualified to meet the desired standards; 2) Providing a suitable environment for the audition; and 3) Making sure that the conduct of the audition is such that the singers may be encouraged to do their best so that the best equipped singer may be fairly chosen.

An award offered should be a genuine effort to promote the welfare of a deserving singer, not just a medium of favorable publicity for the sponsor.

Sponsors should not depend on the entrance fee from the singers to finance the cost of the awards, or as a source of possible profit to themselves. The registration

fee, if any, required from the singer should be as small as possible.

The work of the teacher in preparing the singer for a successful audition should be respected and his interests protected. The sponsor has the duty of ensuring that there is nothing in the terms of an award, directly or indirectly, that will induce or compel an audition winner to study with another teacher.

The American Academy of Teachers of Singing believes that the preparation of more than one recital program should not be required.

The sponsor has the duty to make certain that all conditions of furthering a good reception for the singer and the relationship of singer and judges are favorable. These include a normal room as to acoustics, size and temperature; a well-tuned and adequate piano; a competent accompanist; and an able and qualified panel of judges.

It should be emphasized that the matter of competent judging is the point at which a competitive audition succeeds or fails. The judges must be carefully chosen as to experience, ability, background and sympathetic understanding. Opera singers are not often good judges of the recital audition, and the reverse could be true as well. The classical music teacher might not be a good judge of popular singing, etc. These apparent mis-choices occur too often.

The same panel of judges should hear both the preliminary and final auditions, hear all the singers and grade them through the various stages of elimination, and should continue until the trials are finished and the winners chosen.

The judges must have integrity and impartiality, and no judge should be allowed to serve whenever a pupil of his is entered in the audition, or where impartiality can not be completely maintained.

The sponsor and the judges should always bear in mind that they are dealing with human beings and not merely numbers on an audition schedule.

CONDUCT OF THE AUDITION

Sponsors of auditions should see to it that everything possible is done to put the singers at ease. There should be an air of complete interest and absorption on the part of the judges at all times. Singers should be treated with respect, kindness and understanding. Impatience and irritability on the part of the judges are unpardonable.

Ample time should be allowed for each singer auditioning. Judges should keep an open mind as to the singer's ability until the singer has completed his audition.

The singer should be permitted to choose his first number and be allowed to finish it unless the time factor necessitates a curtailment.

The prearranged schedule of the order of appearance of the singers should be adhered to, although circumstances occasionally do arise where it is only fair to be less rigid.

A well-planned system of rating the singers should be agreed on by the judges prior to the audition.

Whenever possible, an analytical report—either written or verbal—should be made available by the judges to the singer.

Out of fairness to the judges and to the singers, and to avoid distraction, it is recommended that no audience be permitted to be present during the audition period.

recent RELEASES



PIANO

Reviewed by Celia Mae Bryant

GALAXY MUSIC CORP.

COUNTRY CAPER. By Norman Demuth, London: Elkin and Co., Ltd., 40c. Gay, effective number built on dotted eighth and sixteenth pattern. Fun to play, with nice contrast in dynamics. Fine contribution to the growing list of original works. Grade 3.

BAHAMA RUMBA. By John Carmichael, London: Augener Ltd. \$1.00. Attractive number for the Junior High school boy whose interest in music needs motivating. Technical demands do not exceed abilities of the average young pianist. Harmonic patterns fall conveniently under the hands.

SERENADE. By David Griffiths. Piano Duet, London: Elkin & Co., Ltd. 75c. Musical value and program interest is sufficient to make this an excellent addition to the piano duet repertoire. Score well marked for phrasing and balance. Grade 3.

PASTORALE AND POLKA. By Douglas Mews, One piano, six hands, London: Augener, Ltd. \$1.25. Splendid number for ensemble programs or for student recitals. Fun to play and enjoyable to hear. Two numbers give a fine contrast in meter and mood with good rhythmic devices in each part. Moderately difficult.

AIR from "The Faithful Shepherd" Handel arranged by Mitzi Lawton and David Peckett. Two pianos, four hands, London: Augener, Ltd. \$1.50. Excellent! Well edited and printed. Would be most enjoyable to students. Excellent number for programs or contests. Fills a need for two-piano literature. Medium difficulty. Highly recommended.

CLAVICHORD MUSIC OF THE SEVENTEENTH CENTURY. Edited by Thurston Dart, London: Stainer and Bell, Ltd. 75c. Delightful short pieces of this period, originally written for the clavichord. Fine supplementary material for students giving them some experience with the style, ornaments, etc. of this period. Numbers 6 and 7 especially recommended. Medium difficulty.

PIANOFORTE TECHNIQUE ON AN HOUR A DAY. By Geoffrey Tankard and Eric Harrison, London: Elkin and Co., Ltd. \$1.75. Purpose of this book is to deal with all the problems with which a student is likely to be confronted. Fine studies for the very advanced pianist with suggested practice chart. Value of this book would depend upon instructor's attitude toward technical studies.

LEEDS MUSIC CORP.

EPISODES, Op. 12. By Serge Prokofiev. Edited with special annotations by Irwin Freundlich. \$2.00. These ten pieces include composition of different periods and styles, dating back to the composer's days. Well edited with excellent pedal markings as a guide to interpretation. Contains the popular "Prelude" and the delightful "Rigaudon." Moderate to very difficult. Highly recommended.

SARCASMS, Op. 17. By Serge Prokofiev. Edited with special annotations by Irwin Freundlich. \$1.25. Five pieces of sinister moods expressed in terms of acrid, biting pianistic textures. Brilliant, flashy, quite dissonant, with sharp contrasts in dynamics and register. Most effective for the advanced pianist who has the fire and enthusiasm for a demanding performance.

VISIONS FUGITIVES, Op. 22. By Serge Prokofiev. Edited with special annotations by Irwin Freundlich. \$1.50. Contains 20 short pieces, most effective, ranging in tempi from *Lento* to *Presto*. These are wonderful preludes and should be in everyone's teaching repertoire. They appeal to students who like modern music and, as well, develop an appreciation and understanding for those who shy away from dissonance. One number or combination of several would make excellent programming. Students usually perform this style of composition most effectively. Splendid for contests or auditions.

WHITNEY BLAKE MUSIC

NOCTURNE IN F. By Paul Hastings Allen, 60c. A calm color study with variety of rhythmic patterns. Lyric theme is a charming melody which will require real musicianship to avoid triteness. Technical demands do not exceed the abilities of the average teenager.

CONSOLIDATED MUSIC

EASY CLASSICS TO MODERNS, Volume 17 of Music for Millions Series. Compiled and edited by Denes Agay. \$1.75.

Contains 142 easy pieces covering nearly three centuries from the second half of the 17th century to the present time. All selections are in their original form and range in difficulty from easy to medium in logical order. An excellent choice of material including a great variety of forms, moods, and meter. Fine printing and editing. One of the finest collections available. Highly recommended.

CELIA MAE BRYANT is Associate Professor of Music, University of Oklahoma, Norman.

BOOKS

ENCYCLOPEDIA OF THE OPERA. By David Ewen, New York: Hill and Wang, Inc. 594 pp. \$7.50. A vast storehouse of fascinating facts about everything that has to do with opera. Contains synopses of every major opera and hundreds of lesser-known works, biographies of composers, librettists, singer and conductors. All alphabetized and cross-indexed.

ENCYCLOPEDIA OF CONCERT MUSIC. By David Ewen, New York: Hill and Wang, Inc. 566 pp. \$7.50. This volume provides the answers to all basic questions about instrumental and concert music. Among the subjects covered are: Musical Compositions, Composers, Performers and Performances, Musical

Terms, Musical Instruments and so forth.

MUSIC FOR YOUNG AMERICANS. Book VI, ABC Music Series. By Richard C. Berg, Claudeane Burns, Daniel S. Hooley, Josephine Wolverton, New York: American Book Co. 216 pp. \$2.72

Reviewed by Catherine McHugh

Book VI expands the melodic and rhythmic materials which are presented in Books IV and V and which are designed to make classroom music a meaningful experience. Preparation for three-part singing is developed through the use of three-part rounds and two-part songs with optional third parts. The effective use of keyboard pictures to explain new pitch patterns is continued. There is a representative selection of folk, composed, recreational and seasonal songs.

RHYTHM AND RHYME 'ROUND THE YEAR. By Evelyn VanSickle Schelhas, Chicago: H. T. Fitzsimons Co. 80 pp. \$2.50

Reviewed by Catherine McHugh

Contains good suggestions for the teacher of children in the primary grades to aid in the development of creative imagination, interpretation of things about him, expression of his moods and ideas. Many songs for all occasions and seasons with teaching suggestions for each included.

CATHERINE McHUGH is Professor of Music and Music Education, University of Arkansas, Fayetteville.

THE SUCCESSFUL CHILDREN'S CHOIR. By Ruth Krehbiel Jacobs, Chicago: H. T. Fitzsimons Co. \$1.50.

Reviewed by Tom Mills

Every children's choir director should read this book for review of ideas if nothing else. Some relatively new ideas and considerable factual evidence.

CONDUCTING CHORAL MUSIC. By Robert L. Garretson, Boston: Allyn and Bacon, Inc. 246 pp. \$4.50.

Reviewed by Tom Mills

Here is a book written for the beginning choral conductor! It will also be valuable to the established conductor who wishes a fresh approach to basic problems. From its detailed explanation of rhythms, divided beats, tone and diction, and basic posture to its listing of standard repertoire, the book keeps both student and teacher in mind. Mr. Garretson outlines the choral situation in rather simple terms for a firm grasp by the student, and he is able to present factual evidence without being too idealistic or scientific. Teaching by a seemingly natural and innate desire may well be the outcome of thorough study of **CONDUCTING CHORAL MUSIC**. Every choral teacher should examine it.

TOM MILLS is Associate Professor of Voice, University of Missouri, Columbia.

RECORDS

SYLVIA ZAREMBA Plays Liszt, Debussy and Ravel, and Chopin.

LISZT: *Mephisto Waltz*; *Sonetto del*

Petrarca #123 and 104; *Valse Oubliee*; Transcendental Etude in F minor; Etudes de Concert No. 2 in F minor (*La leggerezza*) and No. 3 in D flat major (*Un sospiro*). PAGANINI-LISZT: Caprice in A minor. Sylvia Zarembo, pianist. Realistic RMLP-93L101.

DEBUSSY: *Reflets dans l'eau*; *La Cathedrale engloutie*; *Feux d'artifice*. RAVEL: *Jeux d'eau*; *Sonatine*; *Gaspard de la nuit*. Sylvia Zarembo, pianist. Realistic RMLP-93L102.

CHOPIN: Sonata in B flat minor; *Andante Spianato e Grande Polonaise*; *Bolero*; *Bereuse*. Sylvia Zarembo, pianist. Realistic Stereo S1003.

Miss Zarembo, who has appeared before Midwestern MTNA members in recital at conventions, is Artist in Residence at the University of Oklahoma. To those who have heard her, these releases will be quite a treat. For others, they will be a fresh and interesting experience.

The broad palette of tonal color which Miss Zarembo brings to Debussy and Ravel is consistent in its clarity and splendidly unspoiled by faulty pedal technique. The staggering technical demands of *Gaspard de la Nuit* are nothing to this pianist who more than fulfills the promise shown at her New York debut some years ago as a 10-year-old prodigy.

Her Romantic *forte* is quite evident in her Chopin and Liszt. The Liszt performances reveal magnificent mastery of the grand style of faultless virtuosity, glittering brilliance and tender poetry.

In Miss Zarembo's Chopin, the passion and lyric beauty is there and, as before, the technical demands are more than adequately met.

For intelligent and musical playing, these records should not be overlooked.

CLAUDETTE SOREL Recital

CHOPIN: Sonata in B minor. LISZT: *Sonetto del Petrarca* #123. RAFF: *La Fileuse*. MOSZKOWSKI: *Etinzelles*. RACHMANINOFF: Preludes in B minor, E flat minor, A minor and D minor. Claudette Sorel, pianist. Monitor MC-2004.

The choice of material in Miss Sorel's recital is curious. The Chopin Sonata, a standard repertoire item played every season, is coupled with Rachmaninoff, Raff and Moszkowski works that are almost never heard in recital these days. The nostalgia evoked by hearing *Etinzelles* and *La Fileuse* again is bound to appeal to some, however.

Miss Sorel does the Chopin Sonata with a great deal of boldness and breadth, passion, and enthralling lyricism. Technical problems are as nothing to her. The rest of the program is done with equal facility and thought.

This disc has been smoothly recorded and the resulting sound is happily lacking in undesirable engineering tricks.

SYMPHONIC MOVEMENTS FROM THE MASTERS, Volume I. HAYDN: Symphony #94 (*Surprise*), 2nd Movement. MOZART: Symphony #35 (*Haffner*), 1st movement. BEETHOVEN: Symphony #8, 2nd movement. BRAHMS: Symphony #2, 3rd movement. SCHUBERT: Symphony #2, 2nd movement. MENDELSSOHN: Symphony #4 (*Italian*), 1st movement. TCHAIKOVSKY: Symphony #4, 3rd movement. PROKOFIEFF: Classical Symphony, 1st movement. Capital HAK-21001.

This group of symphonic movements was chosen by William C. Hartshorn, Supervisor in Charge of Music Education for the Los Angeles City Schools and should be extremely useful in public school work, especially for those who feel

that *The Carnival of The Animals*, *Peter and the Wolf* and other works of this genre are the only accessible examples for the young student. There is a wealth of instructional material here to supplement other classroom material.

Included with the record is a photographic wall chart illustrating the seating arrangement of a typical symphony orchestra as well as a diagram and explanatory notes for classroom use.



CHORAL

Reviewed by Tom Mills

CONCORDIA PUBLISHING HOUSE

DROP DOWN, YE HEAVENS FROM ABOVE. (*Rorate, cuncti*—Set to Formula Tones by Paul Bunjes.) 25c. Of interest to every choir; pleasantly intent, full of training and discipline, and unusually attractive preparation of Prose for Advent.

FROM HEAVEN ABOVE, YE ANGELS ALL. By Heinrich Spitta. 75c. A fascinating short cantata for voices, two violins, and cello. Can be the "high spot" of any high school or college program where instruments are available.

HODIE CHRISTUS NATUS EST. By Harald Rohlig. 90c. The perfect combination piece for FROM HEAVEN ABOVE. Three trumpets and choir will intrigue the audience. Needs G sharp in soprano. Not too difficult for the average choir.

CHANT-CHORALE FOR ADVENT (The Benedictus and Let the Earth Now Praise The Lord). Prepared by Paul Bunjes. \$1.25. Excellent prose-form offering variety to the choir program. However, a stiff price for the length for those on a strict budget.

CHANT-CHORALE FOR CHRISTMAS (The Magnificat and All Praise to Jesus' Hallowed Name). Prepared by Paul Bunjes. \$1.25. 15th century melody in prose-form. The form must be thoroughly understood by the choir in order to project it to the audience. High price for prose.

THE INFANT JESUS. (*Das neugeborne Kindelein*). By Buxtehude. A Christmas Cantata for Mixed Choir. Strings, and Continuo. Text by Cyriacus Schneegass. English translation by Victor E. Gebauer. Realization of the figured bass by Fritz Oberdoerffer.

For SATB, three violins and cello. A wonderful work well within the realm of the average college choir. Beautiful, expressive, maneuverable passages with interest for musician and layman.

LORD, WHO SHALL DWELL UPON THY HOLY HILL? By Benedetto Marcello. Edited by Richard Peek. 20c. A fine unison anthem for the Protestant church. A good work.

O LORD GOD, WHO DWELLETH WITH THEE? By Benedetto Marcello. Edited by Richard Peek. 25c. Much interest in unison work with articulate organ accompaniment.

THOU MODEST MAN BUT LOWER THAN THE ANGELS. By Benedetto Marcello. Edited by Richard Peek. A short unison work with good message, controllable interest in accompaniment, and general ease of good writing.

PRO ART PUBLICATIONS

ONCE UPON A CHRISTMAS STAR. Words and music by Robert L. Beckhard, Harold Longman and Edward Maltzman. For Unison, Two-Part, or Three-Part Chorus and Solo Voice. \$1.00. A fresh idea in musical plays for the average junior-senior high school. Simple with good action, and singable.

C. F. PETERS

THE LORD'S PRAYER. By Flor Peeters. 20c. Excellent! For SATB and SA.

HYMN—ANTHEM ON THE TUNE "FAIREST LORD JESUS". By Healey Willan. 25c. Two-part hymn-anthem on the familiar tune. Instrumentally interesting and vocally fascinating but not up to Willan's usual unique ideas.

BOOSEY AND HAWKES

SALUTE TO MUSIC. Arranged and Edited by Harry Robert Wilson and Walter Ehret. A collection of 17 Folk Songs from various countries. \$1.00. For SA chorus and should help the small schools where demand is greatest. Some good arrangements, some usual.

SIX CHILDREN'S CHORUSES. By Bela Bartok. Translated by Elizabeth Herzog. Choral score, 60c. Choral score with recording, \$2.00. For women's voices. The disc supplied will give great aid to those learning. The score demands good voices, good reading ability, and extensive range. Excellent training for groups.

EDWIN H. MORRIS & CO.

RIDERS IN THE SKY. By Stan Jones. Arranged by Norman Luboff. 25c. An easy fun song for TTBB done in the "Lush Luboff Line."

HEY, LOOK ME OVER. Music by Cy Coleman. Lyrics by Carolyn Leigh. Arranged by Clay Warnick. 25c. TTBB, SSA, SATB. SSA nicest arrangement. Full of good reading and a jolt for the audience in encore. Not a program number.

SENTIMENTAL JOURNEY. By Bud Green, Les Brown and Ben Homer. Arranged by Clay Warnick. 25c. SSA. While of no particular musical value, educational or otherwise, it's still a catchy tune and the group will love it!

BYE BYE BIRDIE MEDLEY. Music by Charles Strouse. Lyrics by Lee Adams. Arranged by Clay Warnick. 75c. SSA, SATB, TTBB. Light and singable. Good for civic group appearances or for a morale builder in singing for fun. SATB a bit more interesting.

CHORAL PARAPHRASE FROM PETER PAN. Arranged by Walter Ehret. 50c. SSA, SATB. (Published in association with Meridian Music Corp.) Usual clever arrangement by Mr. Ehret. High schools will enjoy the familiarity and the lightness.

JULIDA POLKA. By Walt Dana and Ken Hecht. Arranged by Martin Albert. 25c. SSA. Rhythmically tricky but the usual polka tune. For a beginning group.

CAPTAIN HOOK'S WALTZ. Music by Jule Styne. Words by Betty Comden and Adolph Green. Arranged by Walter Ehret. 25c. High school TTBB groups should try this one!

TENDERLY. Music by Walter Gross. Lyrics by Jack Lawrence. Arranged by Norman Luboff. 25c. SATB. If you want lush harmony, easy styling, and a pop number, this is it.

MERIDIAN MUSIC CORP.

THE DRUMMER AND THE COOKIE. Old Shanty arranged by Tom Scott. 25c TTBB. Sets well for men's group in the Old Shanty program. Music must be well done to be successful. Nice arrangement.

ONE FLAG OF BROTHERHOOD. By Marian Roberts, Agnes Erickson and Mary Beach. Arranged by Tom Scott. 25c SATB (Distributed by Edwin H. Morris & Co.). A new idea in the patriotic with an interesting flair. Festival type singing.

TOM MILLS is Associate Professor of Voice, University of Missouri, Columbia.



ORGAN

Reviewed by Kenneth R. Osborne
J. FISCHER & BRO.

SEVEN SERVICE PRELUDES ON SEASONAL SUBJECTS. By Garth Edmundson. \$1.50. For these Service Preludes, Garth Edmundson has taken well known melodies as source material: Schumann's "Nachtstück", "Let All Mortal Flesh Keep Silence", "O Sacred Head", "Adeste Fidelis". There is a chime prelude on "Joy To The World". Not difficult.

SIXTY DEVOTIONAL PIECES FOR ORGAN ON MODAL THEMES. By Dom Paul Benoit, O.S.B. \$3.25. For the Roman Catholic organist, this book is a real find. It contains sixty "Elevations" based on various "Sanctus" themes from the Roman Gradual. Some of the themes are taken from Gregorian melodies while others are free melodies. All are very musical and can be adapted to organs of all sizes.

SUITE FOR ORGAN. By Camil Van Hulse. I. Prelude, II. Meditation, III. Reverie (Offertory), IV. Toccata (Postlude). \$1.50. A new Suite of medium difficulty that contains four short pieces. Entire suite is twelve minutes long.

ORGAN FAVORITES: Thirty-seven Well Known Pieces Registered for Pipe, Electronic and Hammond Organs.

The title is not misleading. Sure enough, they are all here, beginning with "To A Wild Rose", "Intermezzo", Simonetti's "Madrigale" and ending with all the wedding music that is so often requested—"O Promise Me", Mendelssohn and Wagner. "Panis Angelicus" is included, as well as "Traumeri". Arrangements are simple but good. This book is a bargain at \$2.50.

DUETTO PASTORALE: REVERIE. By Edward Shippen Barnes. For Organ and Piano. \$1.00. Two useful pieces published separately for organ and piano. Playing time for each is less than five minutes. Not difficult. Two copies needed for performance.

CHURCH HARMONIES (Kirchenharmonien): Fifteen Organ Pieces by German Composers. Collected, Edited and Arranged by Howard D. McKinney. \$2.00. Walther, Bach, Brahms, Pachelbel, Handel, Reinberger, Karg-Elert and others are all here. The arrangements are not difficult and are done by a well-known musical scholar. This is Volume II in the Fischer "Fifteen" Series.

PATERSON'S PUBLICATIONS, LTD.

PRELUDE AND FOUR CHORALES FOR ORGAN. By John Buckland. \$1.00.

These Chorales were written as illustrations in a broadcast talk on the mean tempered scale for which the musical examples were played on the specially designed McClure organ. They can be played on the normal organ. The composer tells us in the Preface that the melodies have been altered in "Nun Danket Alle Gott" and "Ein Feste Burg" because, in his opinion, such alterations are dictated by the harmonization. There is a Prelude followed by four Chorale Preludes on "Christ Lag in Todesbanden", "Nun Danket Alle Gott", "Ein Feste Burg", "Es Ist Genug—So Nimm Herr". Harmonization is free and not too difficult for the average church organist.

HAROLD FLAMMER

ORGAN MUSIC FOR CHRISTMAS. Compiled and arranged by Willard Irving Nevins. Vol. I. \$2.25. Easy arrangements of old seasonal music that should be played more often. Here can be found Gigout's "Rhapsodie on a Catalan Carol", Pergolesi's "Glory to God in the Highest", Liszt's "Weihnachtsbaum". Pieces by Bach, César Franck and Pachelbel are included.

YULETIDE MUSIC FOR HAMMOND ORGAN. Compiled and arranged by Willard Irving Nevins. \$2.25. This is not the ordinary book of Christmas carols. It is full of good, musical Christmas pieces, easily arranged so that the amateur organist can manage them. First piece is de Begue's "Noel" followed by Pachelbel's "How Brightly Shines the Morning Star". Other composers are Handel, Bach, Liszt, and Dandrieu.

THEODORE PRESSER

EIGHT ORGAN VOLUNTARIES ON FAMILIAR HYMN TUNES. By Gordon Young.

This little volume is sure to find its way into the library of many an organist this year who is looking for something new. Mr. Young has taken familiar tunes and made very musical pieces of them. For instance, "St. Gertrude", better known as "Onward Christian Soldiers", is a nice little piece. His treatment of "He Leadeth Me" by use of the Dorian Mode is almost an improvement over the original. Other tunes used effectively are "Sicilian Mariners", "Slane" (traditional Irish melody), "St. Anne", "Stille Nacht", "Hyfrydol", and a medley of Easter hymns including Palestrina's "Victory".

MEDITATION: TOCCATA ON THE SECOND PSALM. By Kenneth Walton. 75c. Two refreshing new pieces for first-year organist. **MEDITATION** is more secular than sacred in flavor. An ABA with appealing middle section. **TOCCATA** on "Why Do The Nations So Furiously Rage Together?" will fill the need for the organist who wants a short but effective closing piece.

KENNETH R. OSBORNE is Professor of Music, University of Arkansas, Fayetteville.



CELLO

Reviewed by Bernard Fischer
EPITOME, Prelude and Fugue. By C. R. Wenzel. New York: Whitney Blake Music Publishers. \$1.20.

This unaccompanied solo, written by an expert cellist of many years experience, is difficult but lies well in the hand for cellists. It is carefully marked as to fingering and bowing and it is clearly phrased. It would be excellent material for the advanced student. While the Fugue is the strong part of this music, the concept of this form in the manner of the "Classics" cannot be fully realized on a single voiced instrument such as the cello. However, the Fugue as well as the Prelude has power and strength, and should be of great interest to cellists.

BERNARD FISCHER is Chairman of the Department of Music Education and Instructor of violin and viola at the Cosmopolitan School of Music, Chicago.

BRASS AND PERCUSSION

Reviewed by Sigmund Hering

SOLILOQUY OF A BHIKSUNI. By Chou Wen-Chung. New York: C. F. Peters. Score and parts, \$6.00.

This work, composed in 1958, is based upon a scene from a 16th Century Chinese drama. Although this reviewer has not had a chance to hear this composition, from a perusal of the score he feels that the composer has expertly captured the mood of a Buddhist nun worshipping in a Chinese temple. In addition, Chou Wen-Chung apparently has command over the technique of brass ensemble composition.

The score states that the piece is of five minutes duration and the instrumentation is one solo Trumpet in B flat (muted), four Horns in F, three Trombones (one Bass Trombone), one Tuba, and Percussion (three players).

Regarding the percussion parts, the three players must have a complete battery including two Timpani, Tenor Drum, Bass Drum, Triangle, Tambourine, Snare Drum, Suspended Cymbal and Gong. The composer gives elaborate instructions in the score for the division of these instruments among the players and how they should be handled. The elaborate percussion parts along with the Oriental sounding line of the solo trumpet part coupled with the accompaniment of the other brass instruments add together to form an Oriental symphony of sound.

This muted trumpet part, which could be programmed as the nun's plaintive voice, requires control on the part of the soloist, especially in the phrases which go up to a C flat on B flat trumpet. I might add that the part lays well for the instrumentalist. This part consists essentially of the same rhythmic permutations which continue throughout the piece. To add to the monotone mood, the accompanying horn parts also have repetitive rhythmic permutations. The other brass parts likewise require accomplished instrumentalists.

I feel that Chou Wen-Chung's text painting is excellent. In the poem, the word "endlessly" is repeated to show the unvaried mood of a Buddhist nun at prayer. Chou Wen-Chung has recreated this mood, forming a fusion of musical sound with the poetic thought. This work is a pleasant variation from the usual run of brass ensemble composition.

SIGMUND HERING is Head of the Brass Department, Settlement Music School, Philadelphia, and a member of the Philadelphia Orchestra's trumpet section.

MEMO TO MEMBERS OF MTNA PIANO SECTION

(Continued from page 27)

the surface this argument seems logical. It overlooks, however, the basic fact that musical growth, like plant growth, comes best from nourishment provided by many sources. If one's musical experiences are exclusively self-centered, one's ultimate growth is stunted.

The student who works only for contests is no stranger to our ranks, though it is a blot on the profession that he exists. In many ways this student is doomed to eventual disappointment either through defeats encountered along the way, or from the subsequent realization that contests, as such, do nothing to develop musicianship and that they are but a small and insignificant part of the total musical picture.

The student who works only for contests generally exhibits predictable behavior patterns. He works, for example, on one piece at a time. And he works for mechanical perfection above all else, knowing that a wrong note or a missed note can cost him dearly. He does not work, unfortunately, with the leisure and objectivity that would perhaps give him greater eventual musical understanding. Also, he seldom has time for the necessary general reflection of himself in relation to his profession.

The contest-minded student even selects literature in a particular way. He seeks, generally, heavy Romantic works which have strong emotional appeal. At best he may have to compromise his own musical understanding to the exigencies of the work and the effects he wishes to create. At worst he is given a distorted view of literature which completely overlooks the more basic material of less dramatic but more enduring quality.

The contest-minded student is, far too often, the direct result of a teaching philosophy that centers on the superficial. Such teaching measures success in terms of materials awards; it seeks to gain glory and public recognition rather than to develop solid and broad musical understanding.

Such teaching is seldom centered on the needs of the individual. Instead, it is often aimed at the favorable publicity it may bring the instructor.

There is no easy answer to the question of motivation in piano study. We have seen that there are three important characteristics of sound motivation: a program of instruction built around the student's needs; effective two-way communication between student and teacher; and a plan from the beginning to establish student independence. We have also seen some of the results of improper motivation, i.e., the student who is never ready to play, the student who never participates in ensembles, and the student who works only for contests.

Most of us would agree that the over-riding objective of all music instruction is to develop musical insight and understanding. Few of us would utilize exactly the same approach to achieve this objective, but each of us must continually examine and strengthen our approach.

The answer, if there is one, lies within the inner resources of individual teachers. The ever increasing responsibilities placed upon our profession make it imperative for private teachers to continue their efforts to produce the most effective motivation possible.

A FOOL-PROOF PROCESS FOR PERFECT PRACTICE

By Merle Sargent

Oh yes indeed it is possible! With patience and stick-to-it-iveness on the part of teacher and pupil, it brings the most rewarding results.

All music teachers are aware that, except in cases of financial difficulty or protracted illness, most students will study music as long as they are interested. The most important factor in maintaining interest is the ability to assimilate and PUT INTO USE the knowledge necessary to play music.

The following plan was originated by Dr. Bertha Foster, Founder of the Miami Conservatory and the Musicians Club of America, in an effort to develop such ability. It has been used by the writer for twenty years, in which time some deviation has crept in, but Dr. Foster's basic idea has remained.

New students are enthusiastic about learning music. It is of paramount importance, then, that their instructors enlarge this enthusiasm by developing habits which will lead to fruitful and enjoyable results. The following six-point plan for sound practice accomplishes just that. It is geared for piano practice, but can be adapted for use with any instrument.

- I. Recite title of piece
- II. Name of composer
- III. Right Hand—First phrase—CLOSE THE FALLBOARD.
Use the Rule of V (see note below) on each of the following steps:
 - 1) Clap the rhythm.
 - 2) SAY, as you PLAY on the fallboard, the fingering pattern, *IN CORRECT RHYTHM*.
 - 3) SAY, as you PLAY on the fallboard, the note names, *IN CORRECT RHYTHM, WITH CORRECT FINGERING*.
 - 4) STUDY, and PLAN the expression (dynamics, metronome indications, shading, and accent); then PLAY on the fallboard with expression, *IN CORRECT RHYTHM, WITH CORRECT FINGERING and NOTES*.
 - 5) Add pedal, as you play on the fallboard *IN CORRECT RHYTHM, WITH CORRECT FINGERING and NOTES, and EXPRESSION*.
 - 6) Play on the KEYBOARD, counting aloud, *IN CORRECT RHYTHM, WITH CORRECT FINGERING, NOTES, EXPRESSION and PEDAL*.
- IV. Same procedure as III, with the Left Hand—first phrase.
- V. Hands together, counting aloud.
- VI. When each new phrase is perfected and the Rule of V applied. It must be "bridged" to the preceding phrases before beginning work on a new phrase.

NOTE: The Rule of V is a device to assure accuracy and fluency. Each point must be done correctly in every detail *five times consecutively*. Every time the slightest error creeps in, the student must start over again with his

MRS. MERLE SARGENT, a private teacher of piano and class theory in Miami, Florida, was for many years Managing Director of the Miami Conservatory.

"five times right" stint. It may take twenty attempts to play the phrase correctly five times consecutively, but never has this rule failed to get the desired results if adhered to honestly.

This is done in less time than it takes to write it; therefore **DOING** the first phrase of a new piece with the student at a lesson is much more effective than writing the formula and leaving the student to work it out at home alone. Of course, it must be written out, because what student could remember it! But not until after it has been demonstrated at a lesson. The "house that Jack built" continuity is quite intriguing to students.

Now, let us consider the merit of such a painstaking method:

- 1) It disciplines the *EYES* to see what they look at. Because they are concentrating on just one thing at a time, it is easy to miss nothing.
- 2) It disciplines the *EARS*. Students fortunate enough to have ear training included in their curriculum will know how the phrase is going to sound before they put it on the keyboard. Those not having this advantage will at least hear the phrase exactly as it should sound, at the first playing.
- 3) It disciplines the *MIND*, and gives the fingers ample opportunity to make a habit of correctly reproducing the mental model on the keyboard. If the outline has been followed, the first playing will result in a perfectly played phrase.
- 4) Before too long the student discovers he can combine points 1 and 2, and a little later that he can include point 3. By this time he is aware that every symbol or word on the printed page is a definite message to him from the composer, which he translates into beautiful sounds according to the composer's intention; and furthermore, he is developing into a fine sight-reader.

Such concentrated study is an aid to memorizing, too—but that is another subject.

There is one pitfall to regard, and since "forewarned is forearmed," let us ponder it. The young student feels this plan "takes too long" until, by comparison with his earlier haphazard method, he learns that with these tricks he never has to back-track. Whatever ground he has

covered since his last lesson is **DONE**, correctly and beautifully, and he is ready for new fields to conquer. He is encouraged by his good lessons, his practice time has not been wasted, he is not frustrated or bored but is a happy, well-adjusted, intelligent student of music who can be proud of his accomplishment.

The pupil's establishment of sound practice habits makes the life of a music teacher pure joy. The lack of it is the greatest single factor in loss of students; and what is more serious, the loss of the student's love for and appreciation of good music. ►►►

THE BUSY BURSAR

(Continued from page 9)

- 2) Advertising in the convention programs.
- 3) Convention fees.
- 4) Workshop fees.
- 5) Material displays at conventions.
- 6) Services and materials donated by various music departments.
- 7) Interest from savings account.
- 8) Books, syllabi, etc., published by the State organization.
- 9) Note pads with the teacher's name and studio address on them.
- 10) Sponsoring European trips as an organization.
- 11) Letters to parents. A service to certified teachers maintained in one state. The letter goes to the parents of a student of a certified teacher over the names of the Board of Certification. The letter simply congratulates the parents on the wise choice they have made for their music teacher and includes the teacher's name. A copy may be obtained for ten cents from Vera Brown Lewis, 511 Fulton Place, Lansing 15, Michigan.
- 12) Piano contest.
- 13) Certification.

BUDGETS

None of the participants reported working from a formal budget. ►►►

PUBLISHED PIANO SONATAS AND SONATINAS BY AMERICAN BORN COMPOSERS

(Continued from page 14)

Tremblay, George	Two Sonatas	10:00	New Music XII, 2(TP)	1938
Turner, Godfrey	Piano Sonata No. 1		A. M. E.	1941
Venall, John	Sonata No. 1	15:00	C. F. E.	1951
Wagenaar, Bernard	Sonata	15:00	A. M. E.	1920
Wagner, Joseph	Sonata in B minor		S.	1957
Werle, Frederick	Sonata Brevis No. 2		Br.	
Wood, Joseph	Sonata for Piano	12:00	C. F. E.	1957
Wyner, Yehudi	Sonata per Pianoforte	14:00	C. F. E.	1954
PIANO SONATINAS				
Bazelon, Irwin	Sonatina	2:00	W.	
Bowles, Paul	Piano Sonatina No. 1	8:00	E. V.	1932
	Piano Sonatina No. 2	5:00	B. L. A.	1935
Cazden, Norman	Sonatina, Op. 7	7:00	New Music XIII, 2	1935
	Sonatina No. 1	4:00	C. F. E.	1944
	Three Sonatinas	8:45	C. F. E.	1957

De Manasee, Jacques	Sonatina No. 2	6:30	M. (TP)	1942
	Sonatina No. 3	8:30	M. (TP)	1942
Diamond, David	Sonatina		M	
Freed, Isadore	Sonatina No. 1		S.	
Fuleihan, Anis	Sonatine No. 1	5:00	Leeds	1945
	Sonatine No. 2	6:00	Leeds	1945
Giannini, Walter	Sonatina	1:25	A. M. E.	
	Sonatina	8:00	A. M. E.	
Goldman, R. F.	Sonatina	6:30	Mi.	1939
Gould, Morton	Sonatina for Piano		Mi.	
Green, Ray	Five Sonatinas		A. M. E.	
	Polka Sonatina	1:10		
	Song Sonatina	2:00		
	March Sonatina	1:00		
	Cowboy Sonatina	2:00		
	Square Dance Sonatina	1:00		
Haussermann, John	Sonatine fantastique	21:00	Senart	1932
	Sonatine romantique	15:00	Senart	1934
Heilner, Irwin	Sonatina	14:00	C. F. E.	1948
Keller, Homer	Sonatina No. 1	7:00	C. F. E.	1935
	Sonatina No. 2	5:00	C. F. E.	1947
Kubik, Gail	Sonatina	8:00	M.	1941
Lee, Dai-Keong	Sonatina (in 3 movements)		Mi.	
Levant, Oscar	Piano Sonatina	10:00	Robbins	1931
Mills, Charles	Sonatina No. 3	17:00	C. F. E.	1945
	Sonatina No. 4	9:00	C. F. E.	1945
	Sonatina No. 5	12:00	C. F. E.	1945
	Sonatina No. 9	17:00	C. F. E.	1945
Muczynski, Robert	Sonatina		A.	
Nowak, Lionel	Sonatina	7:00	C. F. E.	1948
Osborne, Wilson	Sonatina		B. & H.	1948
Phillips, Burrill	Sonatina (No. 3 of <i>A Set of 3 Informalities</i>)		G. S.	
Pisk, Paul	Sonatina (Death Valley)		S.	
	Sonatina in E, Op. 94		C. F. E.	
Rubinstein, Beryl	Sonatina		O. U. P.	
Stevens, Halsey	Sonatina No. 1	9:00	C. F. E.	
	Sonatina No. 2	8:00	C. F. E.	1959
	Sonatina No. 3	6:15	C. F. E.	1950
	Sonatina No. 4	6:45	C. F. E.	1952
	Sonatina No. 5	7:00	C. F. E.	1954
Tanenbaum, Elias	Sonatina	11:00	C. F. E.	1954
Wessel, Mark	Sonatine	8:00	Eastman pub.	1935
Williamson, Esther	Sonatina		C. F. E.	1941

LIST OF ABBREVIATIONS AND ADDRESSES OF PUBLISHERS

A.	Associated Music Publishers, 1 W. 47th Street, New York City 36
A. M. E.	American Music Edition, 5 Great Jones St., New York City 12
B.	Bomart (Boelke-Bomart, Inc.), Hillsdale, New York
Br.	Broude Bros., 56 W. 45th Street, New York City 36
B. & H.	Boosey & Hawkes, P.O. Box 418, Lynbrook, L. I., N. Y.
B. L. A.	Bolentino Latino Americano
C.	Chester, J. & W. Ltd., 11 Great Marlborough Street, London W1, England
C. F.	Carl Fischer, 62 Cooper Square, New York City 3
C. F. E.	Composers Facsimile Edition, 2121 Broadway, New York City 23
C. F. P.	C. F. Peters, 373 Park Avenue South, New York City 16
C. P.	Composers Press, 1316 Walnut Street, Philadelphia 7, Pa.
E.	Eschig, Max (Through Associated Music Publishers)
E. V.	Elkan-Vogel, 1716 Sansom Street, Philadelphia 3, Pa.

(Continued on page 39)

FRONTIERS IN MUSIC TODAY

(Continued from page 23)

turned out to be a most important tool for the composer seeking such rational control. Serialism has not only been taken up by tonal composers; it has been extended, by the electronic composers and the pointilists, to virtually every element of music. Ironically, or perhaps in compensation, the resulting musical work sometimes sounds more irrational to us, more disordered, than ever. But the composer knows differently. And to the degree that he has controlled every aspect of the composition, the work has become more personal, more unique, more the expression of himself than ever. Surprising as it may seem, the new music is the ultimate in Romantic individualism. But this should not surprise us; despite the artist's natural revolt against the heritage of the immediate Romantic past, he still exists as an isolated individual, separate from institutions; he can only turn inwards and find justification for what he does within himself. *This is why he seems so "far out"; he seeks, because he must, to satisfy himself—not the Church, not a cultivated aristocracy, not the State, not the mass audience.*

Who supports him, then? Who pays him for his frontier exploration and his self-seeking?

In Europe, an important new source of musical patronage is the radio and television station. Most of the frontiers of European music I have mentioned originate in the studios of Radio Italiana, Radio-Television Française, West-Deutscher Rundfunk. Probably this is yet another partial explanation for the preoccupation with technology in much of the new European music.

In America, foundations and universities have stepped in to supply the necessary patronage for progressive composers isolated from their audience. So have, to a lesser degree, municipalities—like Louisville, which has largely subsidized an exciting series of commissioned works. And the major record companies—notably Columbia—issue new musical works as "prestige" items. Perhaps these facts partially explain why the new music of America tends to be more conservative and even

academic than that of Europe. The American composer is still somehow dependent, no matter how distantly, on the mass public, perhaps not as audience but as patron. The more Fords that are sold, the larger the Ford Foundation grants to composers, I suppose; and the more copies of Beethoven's *Fifth* that sell, the more likely that Columbia will continue its Contemporary American Composers series.

And perhaps we should not be surprised that in our "affluent society" with a "waist-high culture" (to remind you of a couple of recent analyses of American civilization)—perhaps we should not be surprised that important among our frontiers of music are those involving the popular arts: the rapprochement between jazz and art-music, and the trend of our popular musical theatre toward opera, for instance.

The composer outside of these fields lives, as a composer, a precarious and frustrating life. But at least he *can* still explore frontiers. And no matter how fruitless the exploration seems to us, no matter how obscure its potential, we will continue, I trust, to encourage it. ▶ ▶

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OFFICERS AND PLANS

THE new MTNA Eastern Division held its organizational meeting on February 27, 1961 at the National Biennial Convention in Philadelphia.

The states included at present in the division are Pennsylvania, Delaware, Maryland and the District of Columbia.

Officers elected at the organizational meeting are: President, Stanley Sprenger, 252 South Van Pelt Street, Philadelphia 3, Pennsylvania; First Vice President, George Steiner, 7406 Flower Avenue, Takoma Park 12, Maryland; Second Vice President, Mildred Gaddis, Department of Music, University of Delaware, Newark, Delaware; Secretary, David L. Stone, Department of Music Education, Temple University, Philadelphia, Pennsylvania; Treasurer, Elizabeth R. Davis, 3805 Juniper Road, Baltimore 18, Maryland.

The Executive Board includes the above officers and the following Members-at-large: Miss Virginia Carty, 101 W. Monument Street,

Baltimore 2, Maryland; Mrs. E. W. Brugmann, 108 Thomas Drive, Monroe Park, Wilmington, Delaware; Mrs. Viola Misko Hartman, 4305 Reno Road, N.W., Washington 8, D. C.; Mrs. Gratia Beaumont Woods, 313 Ethan Allen Avenue, Takoma Park, Maryland.

The first meeting of the Executive Board was held April 30th at the home of the President, Stanley Sprenger. At this meeting, with the assistance of Dr. S. Turner Jones, National Executive Secretary, a Constitution for this Division was worked out using the current Model Constitution for Divisions as the basis.

Miss Virginia Carty was appointed Chairman of the Constitution and Bylaws Committee with Mrs. Elizabeth R. Davis as the other member of the committee.

Tentative plans were made for the first Eastern Division Convention to be held in Wilmington, Delaware, April, 1962 at the Hotel du Pont.

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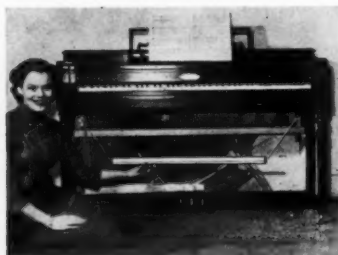
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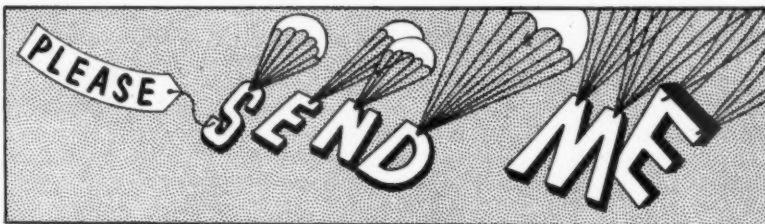
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May Etts Workshops	22
Lutton Music Personnel Service	37
Mills Music, Inc.	19
Musical Courier	5
Music Educators National Conference	20
Music Teachers National Association	18, 38
National Guild of Piano Teachers	40
New England Conservatory, The	39
Lee Roberts Music Publications, Inc.	23
St. Louis Institute of Music	39
San Francisco Conservatory of Music	39
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1. teachers will refrain from exploiting the student primarily for the teacher's own prestige.
2. teachers will cooperate in the support of public education and encourage students to participate in school ensembles and activities.
3. teachers, if affiliated with the public schools in instructional capacity, will conform to the policies of the school and cooperate with the administration.

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8. teachers will not represent themselves as a "pupil of" or a "student of" any teacher unless they have completed a continuous course of three months study.
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